

ACTION ICONS PRESENTS

CLINT EASTWOOD

**TRIBUTE
TO AN
AMERICAN
LEGEND**

**THE REAL
MAN BEHIND
THE
SQUINT**

**HAPPY
95TH
BIRTHDAY,
CLINT!**



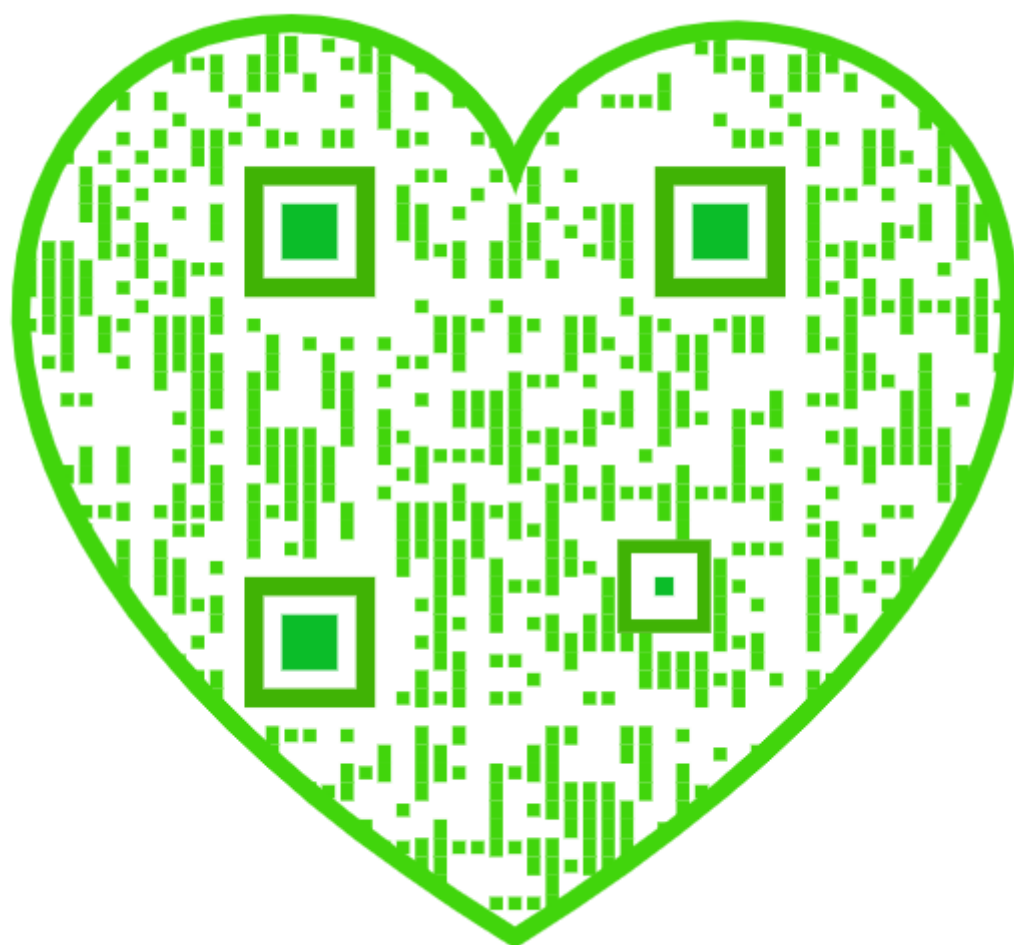
**DIRTY HARRY
THE GOOD, THE BAD
AND THE UGLY
THE OUTLAW
JOSEY WALES**

**A FAN'S GUIDE
TO ALL
HIS GREATEST
MOVIES**

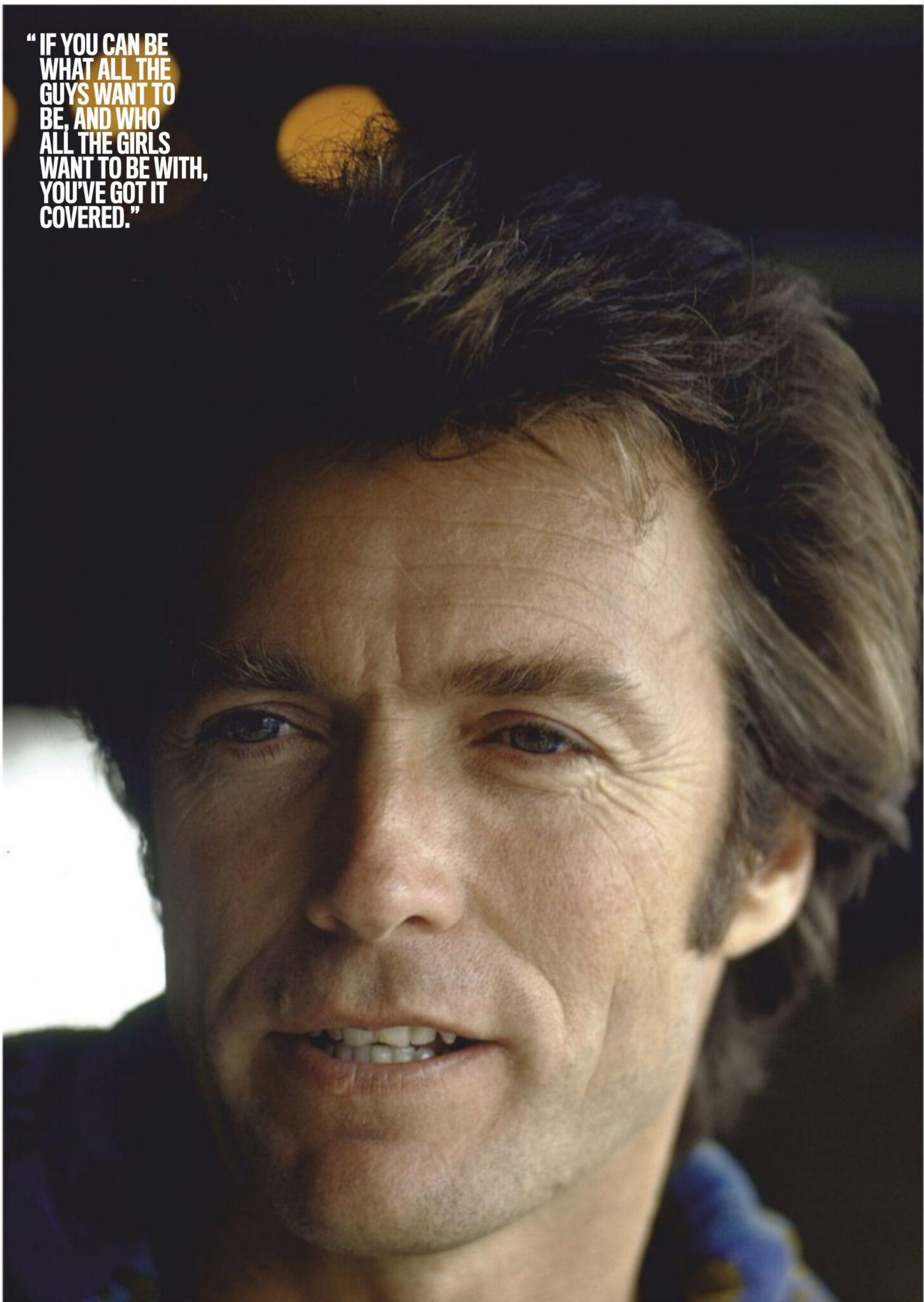
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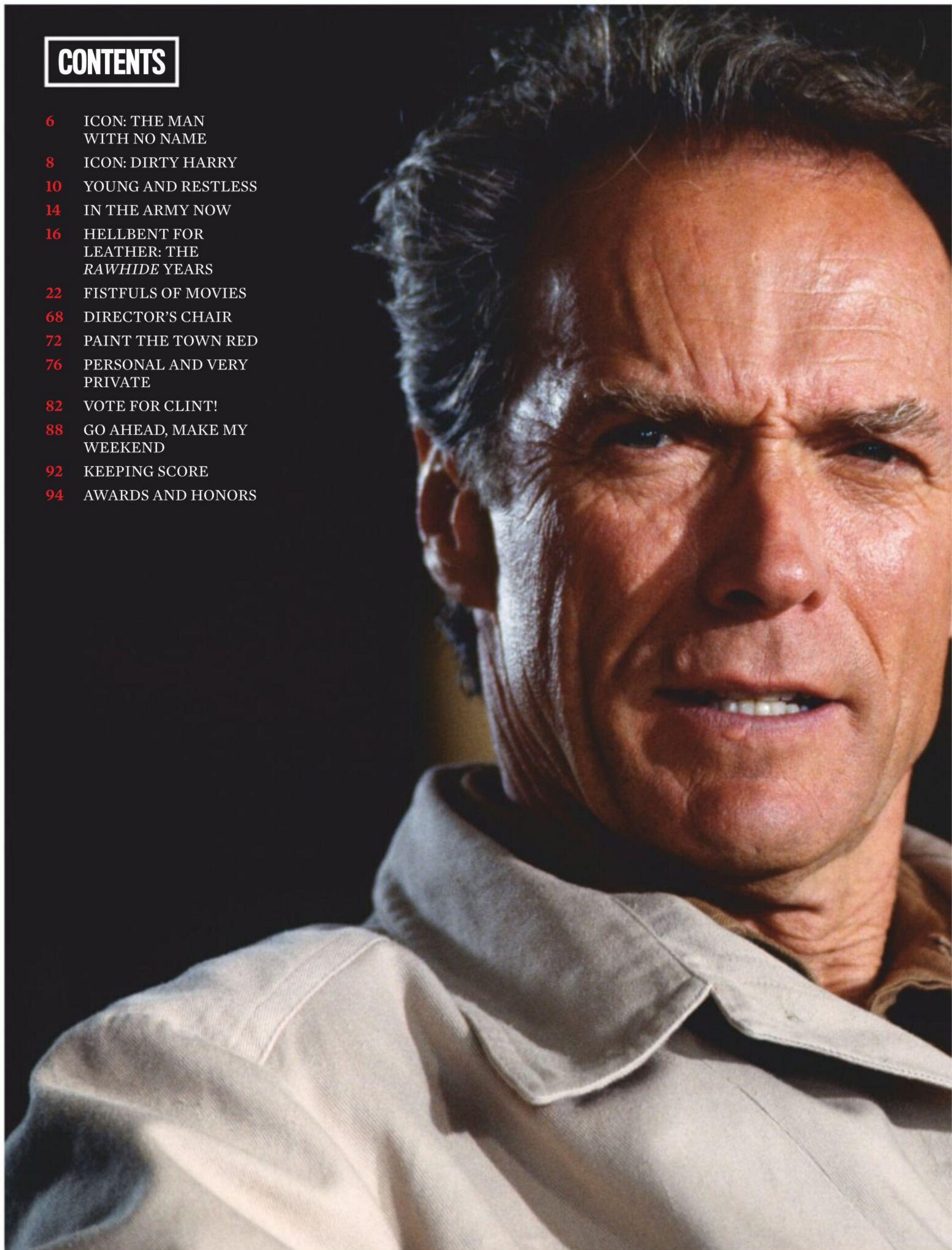
**"IF YOU CAN BE
WHAT ALL THE
GUYS WANT TO
BE, AND WHO
ALL THE GIRLS
WANT TO BE WITH,
YOU'VE GOT IT
COVERED."**





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CLINT EASTWOOD

● THE WORD “ICON” GETS THROWN around a lot these days, bestowed upon everyone from pop princesses to pro athletes. Clint Eastwood truly has earned the label, both for the impressive endurance of his fame—going on 65 years!—and the unforgettable characters he’s embodied. To cinephiles, he’s Dirty Harry and the The Man With No Name. To culture critics, he’s a divisive figure who brings great artistic skill to depictions of great violence. And to young actors and filmmakers, he’s become a mentor who shows how to get a movie made without behind-the-scenes chaos. Try to think of another leading actor who also has become such a prolific director of award-winning films. Quite simply, the man never goes out of style. But behind the larger-than-life-image, how much is really known? (His exact number of children is a bit of mystery, for example.) The special tribute publication you hold in your hands exists for two reasons—to celebrate a larger-than-life image created on the screen, and to peek behind the curtain at what has made Clint Eastwood such a driving force. Go ahead, make our day and turn the page.

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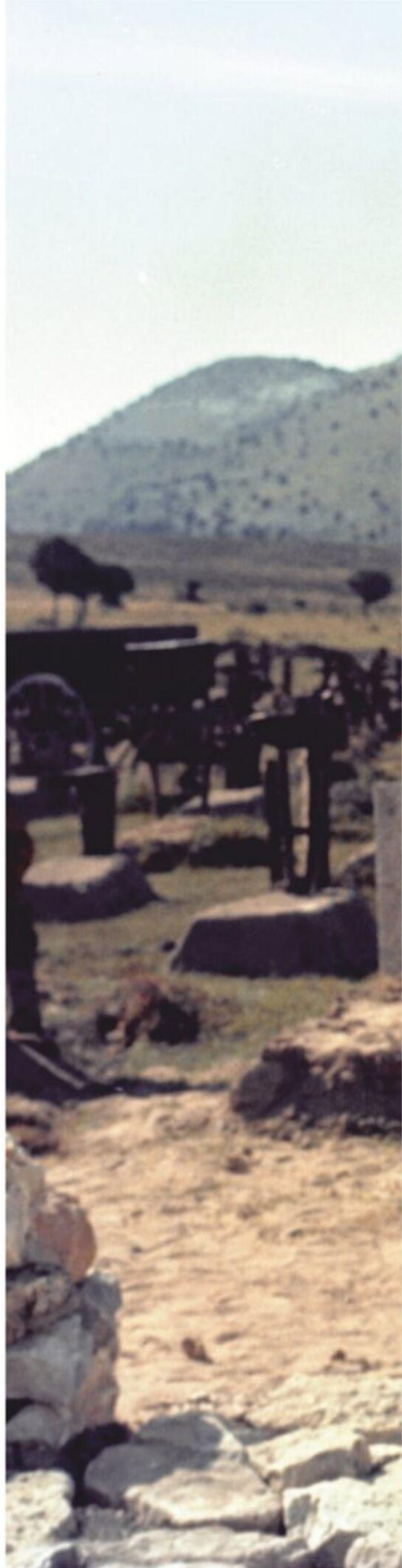
ICON:

THE MAN WITH NO NAME

A FISTFUL OF DOLLARS • 1964
FOR A FEW DOLLARS MORE • 1965
THE GOOD, THE BAD AND THE UGLY • 1966

HE'S STOIC. He's ruthless. He roams a pitiless Old West looking for riches and doesn't mind killing any other cutthroats who stand in his way. In the history of western movies, there had never been a "hero" quite like the poncho-wearing, steely-eyed gunslinger Eastwood portrayed in the trilogy of "spaghetti westerns" directed by Sergio Leone in the mid-1960s. The Man With No Name moniker actually was invented by the publicity department of the films' American distributor—attentive viewers note that the character is variously referred to as Joe, Manco and Blondie. Eastwood must have liked the idea—when he made *High Plains Drifter*, his similarly cigarillo-chomping hired gun was known only as The Stranger.

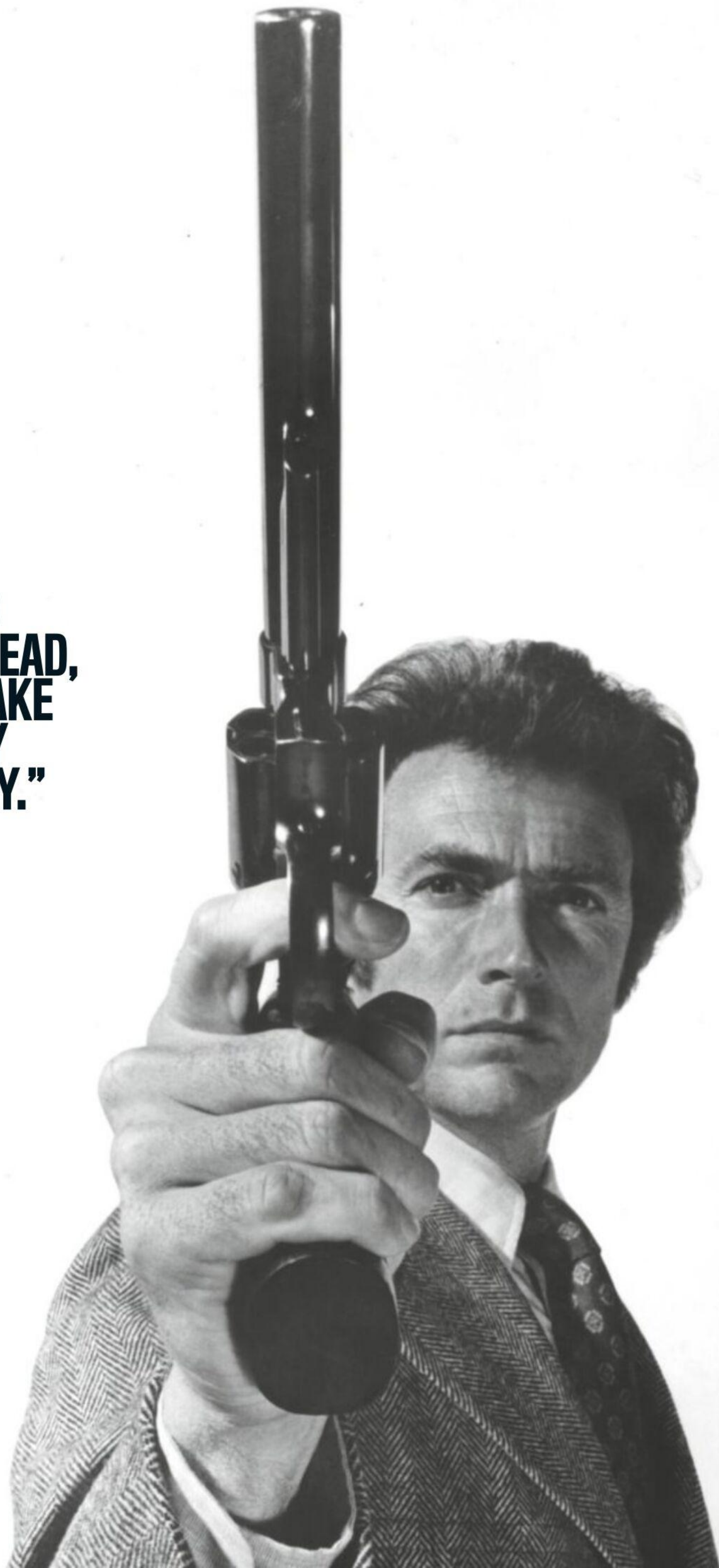
**"ALIVE OR DEAD?
IT'S YOUR CHOICE."**



**"YOU SEE, IN THIS
WORLD THERE'S TWO
KINDS OF PEOPLE,
MY FRIEND. THOSE
WITH LOADED GUNS
AND THOSE WHO DIG.
YOU DIG."**



**“GO
AHEAD,
MAKE
MY
DAY.”**



ICON:

DIRTY HARRY

HARRY CALLAHAN

doesn't exactly enjoy blowing away the criminal lowlifes turning San Francisco into a cesspool in the 1970s. But when they commit a crime or otherwise endanger law-abiding citizens, he's not going to lose any sleep if they end up on the wrong end of his .44 Magnum. Does Harry have a life beyond his work? Not much. Does he believe that victims have more rights than perps? Absolutely. And just why is San Francisco Inspector Callahan, badge number 2211, nicknamed Dirty Harry? Because, as explained by his fellow cops, he gets stuck with all the dirtiest jobs.

DIRTY HARRY • 1971
MAGNUM FORCE • 1973
THE ENFORCER • 1976
SUDDEN IMPACT • 1983
THE DEAD POOL • 1988

**"NOTHING WRONG
WITH SHOOTING
AS LONG AS THE
RIGHT PEOPLE GET
SHOT."**

YOUNG AND RESTLESS

Before he was an icon,
Clinton Eastwood Jr.
was a California kid with
a thirst for adventure.

...

IRONICALLY,

the Man With No Name began life with two names. The first, Clinton Eastwood Jr., was bestowed by his parents. The second, Samson, was lent by nurses when he hit the scales at a whopping 11 pounds, 6 ounces at birth.

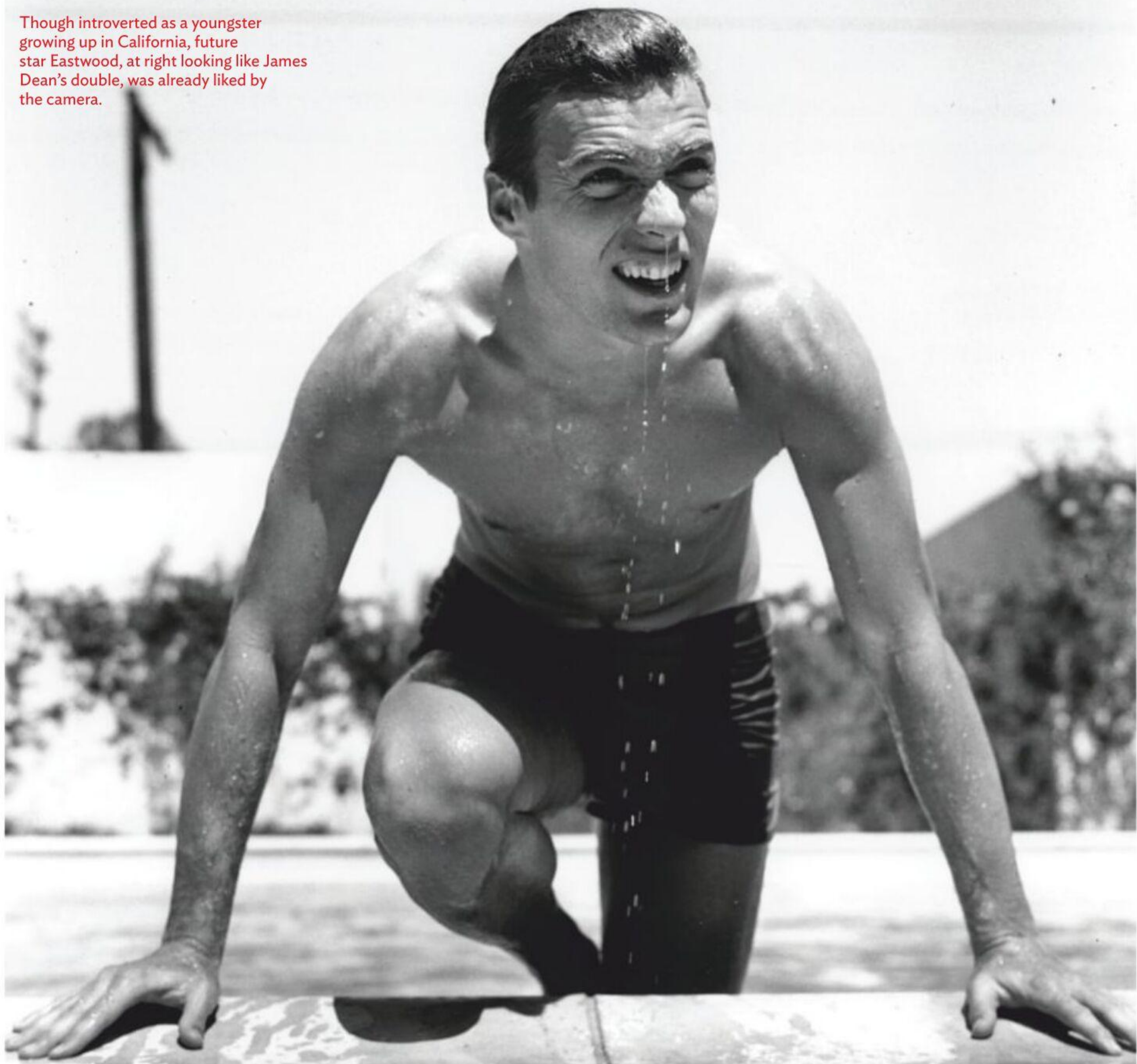
Eastwood was born at Saint Francis Memorial Hospital in San Francisco on May 31, 1930, less than a year into the Great Depression that had plunged America into economic crisis. The Eastwoods were one of so many families that found its financial fortunes harmed, especially given that Clinton Sr.'s pre-crash occupation had been selling stocks and bonds. In that era, there was very little in the way of a social safety net—if you were out of work, you were out of luck.

“It was a tough time,” Eastwood told *The Wall Street Journal* in 2011. “My parents and my sister and I, we all traveled around the West Coast with a trailer on the back of the car. My dad would get a job that would last three months and then we’d have to go look for another one.” They moved 450 miles, from Sacramento to near Santa Monica, so that his educated father could take a job pumping gas. Sometimes he was sent to live on his grandmother’s farm. “But as kids, my sister and I never thought too much about it because we were only seeing it from what we knew. As long as we had something to eat, that was OK by us.”

Young Clint, apparently
calling someone to bring
him a shirt.



Though introverted as a youngster growing up in California, future star Eastwood, at right looking like James Dean's double, was already liked by the camera.



The hard lessons of the Depression made Clinton Sr. a decidedly practical man. “I grew up in an era when you knew the value of a buck, and I’ve never forgotten it,” Eastwood told *Variety*. “My old man used to preach to me, ‘Nothing comes from nothing, no one’s going to give you anything.’ And that’s probably the best advice I’ve ever had.”

Eventually, Clinton Sr. landed a good, steady job as an efficiency expert with the Container Corporation of America, and as the Depression eased, the Eastwoods settled into a nice neighborhood of Piedmont, Calif., near Oakland. Even with more stability in his life, Eastwood was by all accounts an introverted kid, and an average student at best. “I always joke that by then my teachers were like, ‘Mrs. Eastwood, your son, he’s just slow,’” he’s admitted. That didn’t mean that young Clint didn’t have an active mind, though. “I loved *Treasure Island* and all that stuff—adventure stories,” he told *GQ* in 2009. “Life was pretty simple then, because you didn’t sit and watch television all the time. There was the radio. Everything was listening, so you imagined everything.” He was a regular moviegoer, too, and would pretend to shoot back at the gangsters in Humphrey

Bogart and James Cagney films, but says he never dreamed of becoming an actor. Indeed, when a teacher at Piedmont Junior High assigned him a role in a one-act play to be performed in front of the entire student body, he nearly skipped school that day. “It was really disastrous,” he told *Playboy* in 1974. “I wanted to go out for athletics. Doing plays was not considered the thing to do at that stage in life. We muffed a lot of lines.”

By the time he was at Oakland Technical High School, however, still-shy Eastwood did apply himself to a different sort of public performance, learning how to play jazz piano so that he could impress female classmates at parties without needing to be a smooth talker. “I think I became hooked on girls at a fairly early age. Certainly, that’s where the interest in music comes from,” he told *The Daily Telegraph* in 2010. “I’d listen to records out at the time and learn to play along. It’s funny, but even then, as a mediocre student, I knew that I would do OK. There was something out there waiting for me.”

Like many teens of the era, Eastwood also developed a passion for cars, racing dragsters with his friends and purchasing his own first wheels at 15 years old. Granted a good degree of



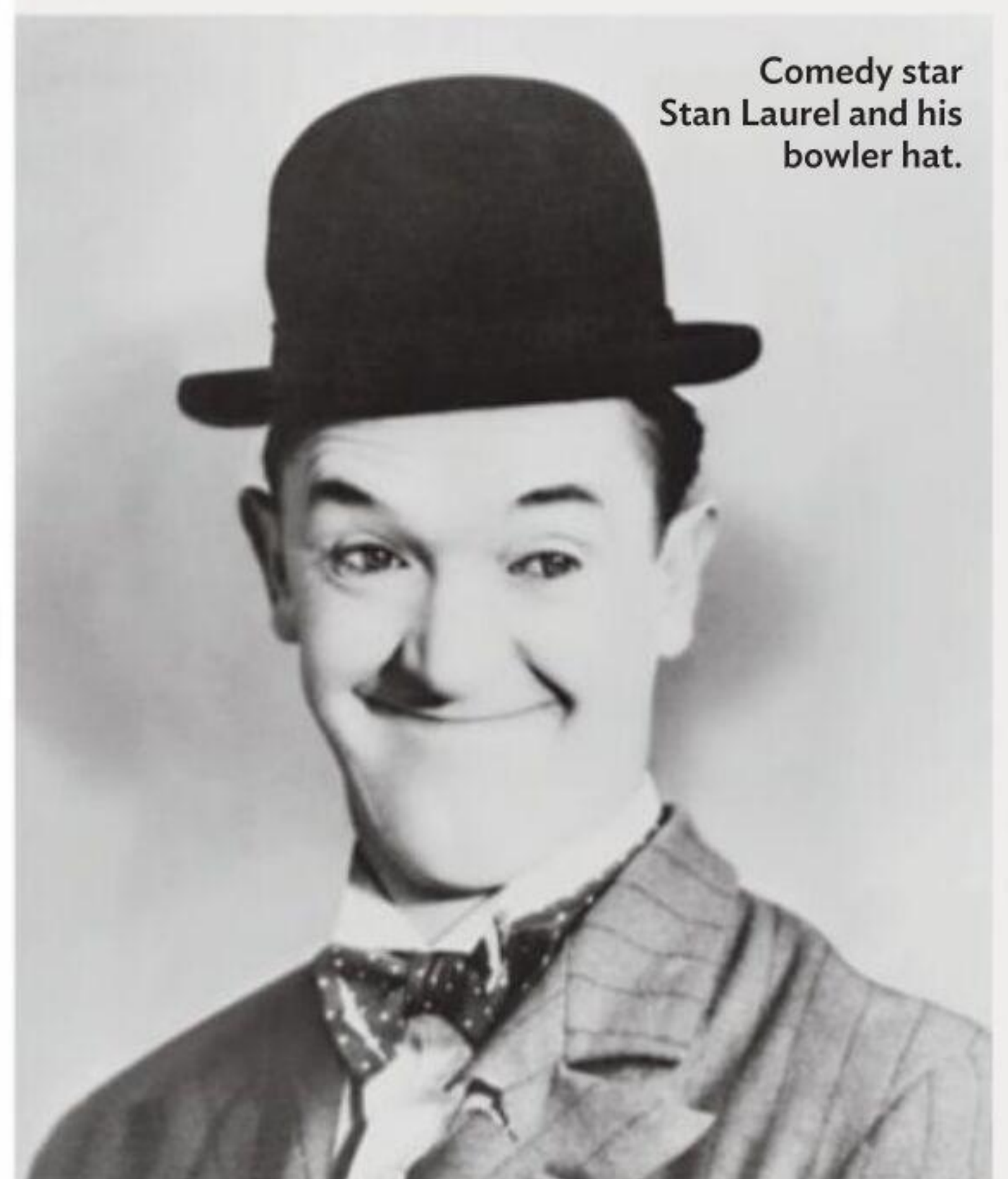
LAUREL AND...HARRY?

● CLINT EASTWOOD IS A LEGEND, for sure. He's also long been the subject of one of showbiz's more absurd urban legends—that his father is actually Stan Laurel, the taller, thinner half of Laurel and Hardy, the slapstick comedy duo that starred in more than a hundred films from 1926 to 1950. Sure, there's a *certain* physical resemblance between the two men. On the other hand, Clint has never shown a fondness for bowler hats, and Laurel never leveled a no-nonsense squint at Hardy. So how did this rumor start? The origin seems to be an article that ran in an Italian newspaper while Eastwood was in the country to star in director Sergio Leone's so-called "spaghetti westerns." The caption to a photo of a grinning Eastwood casually pointed out a likeness to the famous comedian. Soon after, a British humor publication printed a photo of Eastwood with his hair sticking up, prompting a reader to submit a letter noting the similarity to Laurel's often-mussed coif. The publication printed side-by-side photos, this time with the silly caption, "Who knows, Clint could be Stan's son." And that's it—from such random ridiculousness, urban legends are forged. It could have been even worse if one of Dirty Harry's ill-fated police force partners had ever turned to him and uttered, "Well, here's another fine mess you've gotten me into!"

independence by his parents, he soon was using school breaks to road-trip around California. To fund his adventures, he worked a series of odd jobs. "I sold *Liberty* magazine, sold spices door to door, hustled bags for old ladies at the supermarket," he recounted in an interview. "The most boring job I ever had was in a can company, sending sheets through the lithograph oven. I was 16 then, and a few times I'd daydream and they'd all crash. I was thinking about the evening before, or that evening, as I was up 24 hours a day at that age."

Around the time that he graduated, his father accepted an executive sales position with a timber company and the family relocated to Seattle. Eastwood struck out on his own, working around blast furnaces at a steel mill and felling trees as a lumberjack in Oregon. Hard, dangerous labor, but it paid well enough to buy beer and admittance to jazz clubs. He especially enjoyed the scenery and fresh air of the forests. After a couple of years of this rough-and-tumble lifestyle, though, he decided he wanted to study music at Seattle University.

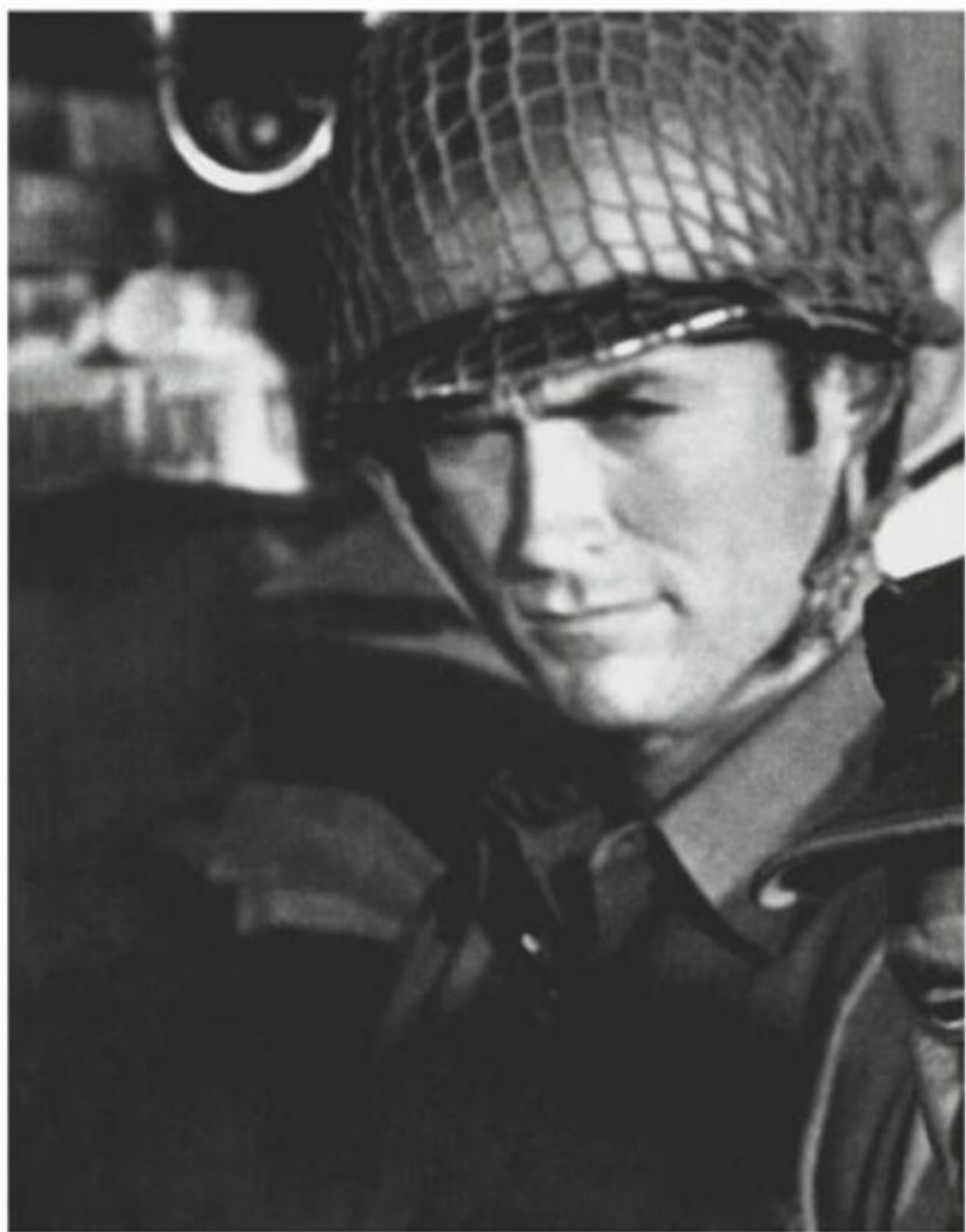
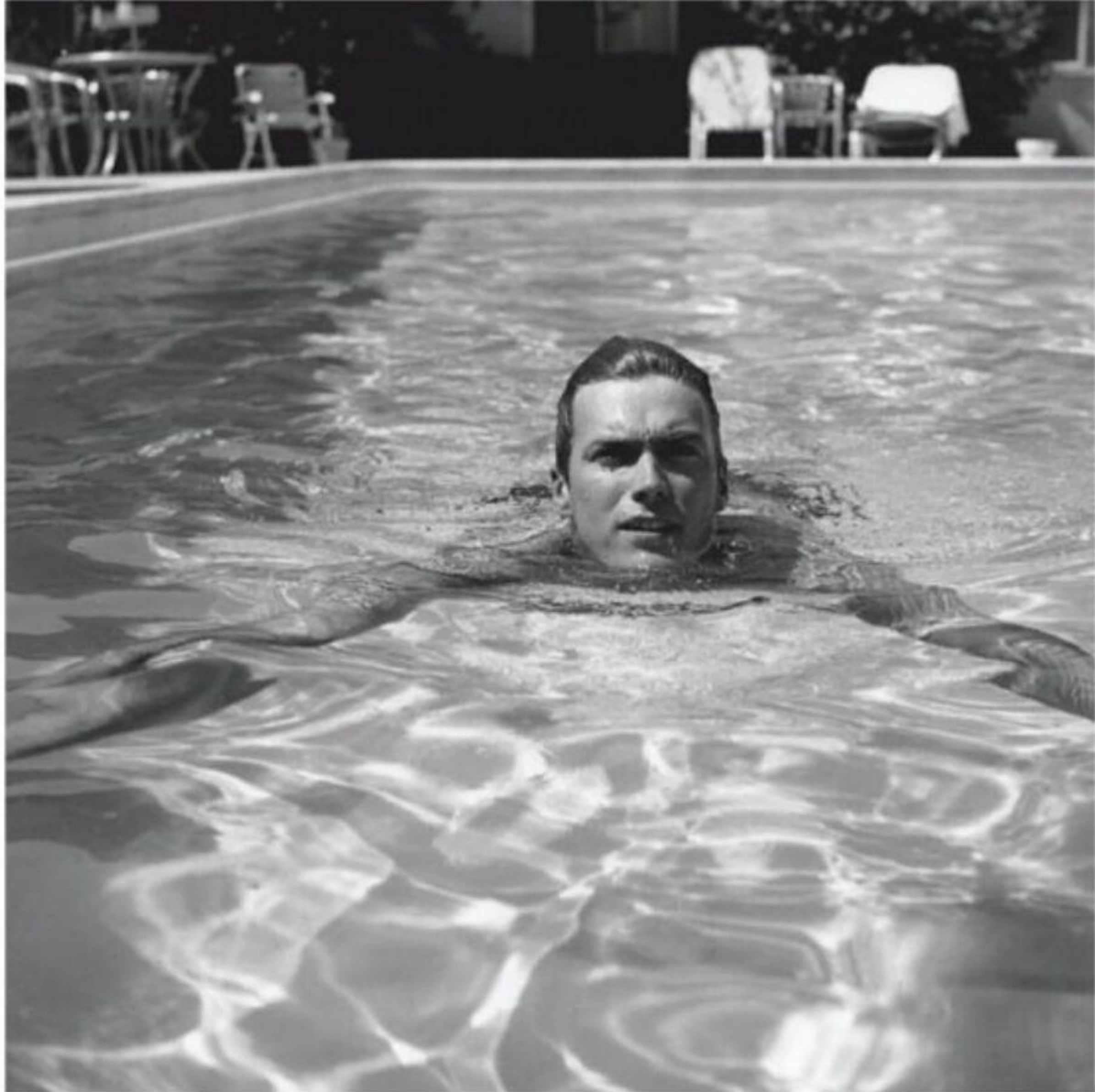
The United States Army had other plans, however. In 1951, Eastwood was drafted. ●



Comedy star Stan Laurel and his bowler hat.

IN THE ARMY NOW

How did Eastwood fare during his stint in uniform? Swimmably.



THE EARLY 1950S,

as the United States shipped troops overseas to battle Communist North Korea's invasion of South Korea, was not an opportune time to be drafted into the military. But like 1.5 million other young American men, Eastwood's number was pulled.

He reported to Fort Ord, on California's Monterey Peninsula, in 1951, and after basic training could expect to be sent to Korea, especially because the Army contributed more troops to the conflict than any other service branch. But as luck would have it, his earlier wanderlust adventures had included a spell as a lifeguard in Texas. Because of his experience, he was assigned to work as one of several swimming instructors at the fort's pool. As other instructors were shipped off, he convinced

his superiors that he could handle the pool by himself, thereby making himself indispensable to the training regimen. "I was a private with a swimming pool, wearing khakis and a sweatshirt, and a year and a half later I was a corporal," Eastwood has said. He supplemented his meager Army pay with a part-time job as a packer at a nearby sugar factory until he was told such off-duty employment wasn't allowed. Instead, he took an approved job as a bouncer at Fort Ord's club for non-commissioned officers.

Though he never saw combat, Eastwood nonetheless had a dramatic brush with death. While on leave, he hitched a ride north on a Navy plane to visit a girl in Seattle. For the return



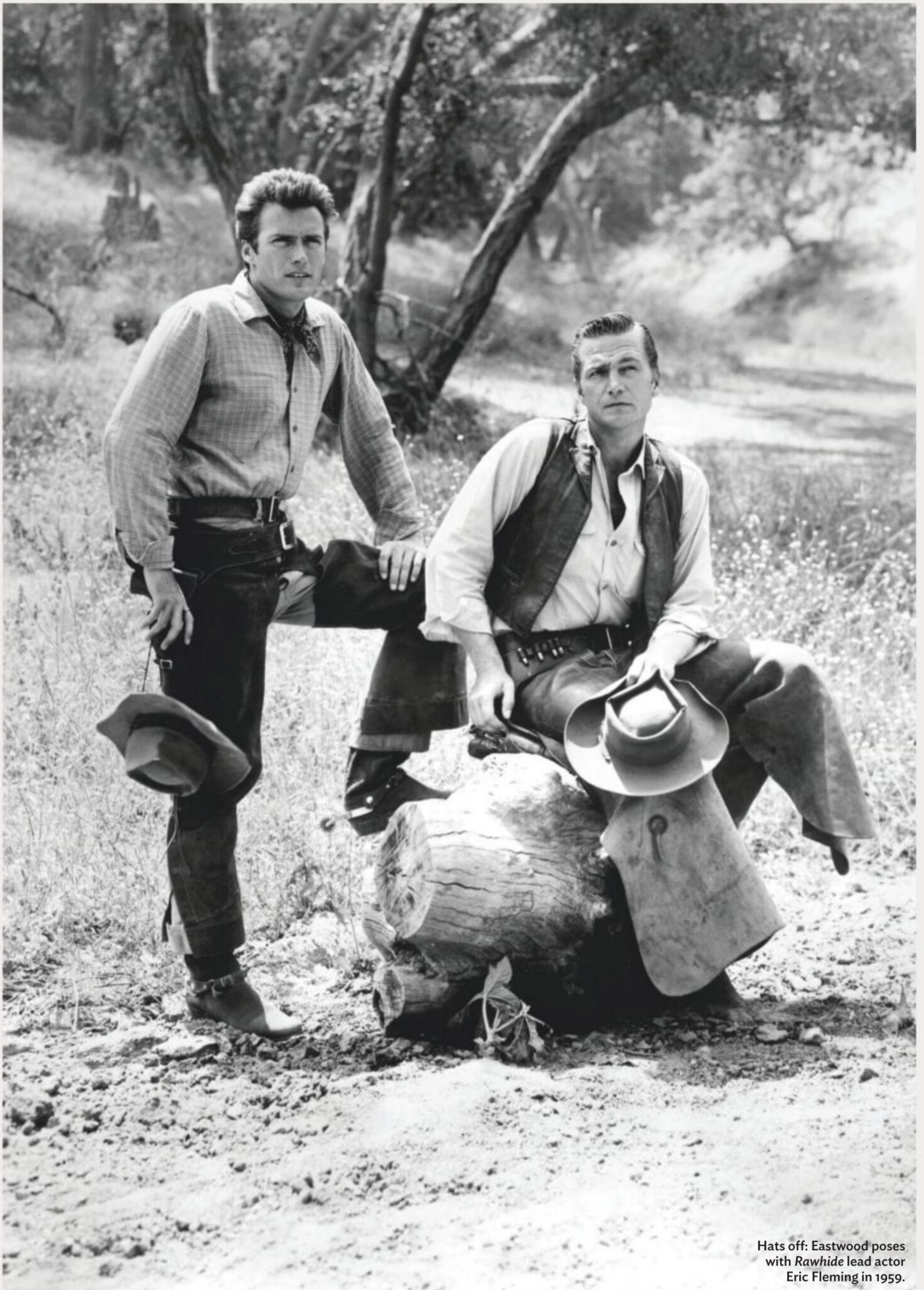
Drafted into the Army, Eastwood served as a swimming instructor at Ford Ord. Above: A Navy torpedo bomber of the same era as the plane that crashed into Monterey Bay with Eastwood aboard.

...

flight, the only craft available was a single-seat Navy torpedo bomber, forcing him to squeeze his six-foot-four frame into a radar compartment. When the plane attained cruising altitude, a compartment door under him sprang open, and even after wedging it shut, he nearly passed out from lack of oxygen. Then things went from bad to worse. “We ran out of fuel up around Point Reyes, Calif., and went in the ocean,” he recalled in an interview conducted at Loyola Marymount University’s School of Film and Television. He and the pilot clambered free of the sinking wreckage. “So we went swimming. Very cold water. I found out many years later that it’s a white shark breeding ground, but I’m glad I didn’t know that at the time or

I’d have just died, just had apoplexy or something.” Shore was two miles away through a strong current. “I forced myself to think that someone was in front of a fire drinking a beer, and I wanted to be there,” he said. “I don’t recall how long it took to get out, but it was an ordeal I never want to repeat. I collapsed on the beach.”

Given the hair-raising experience, it’s impressive that Eastwood eventually became an avid pilot. Ironically, the delay of a Navy hearing into the incident may have further forestalled the possibility of Eastwood going to Korea before his honorable discharge in 1953. Now that he was a civilian again, he had to answer a big question: What’s next? ●



Hats off: Eastwood poses
with *Rawhide* lead actor
Eric Fleming in 1959.

HELLBENT
FOR LEATHER:

THE RAWHIDE YEARS



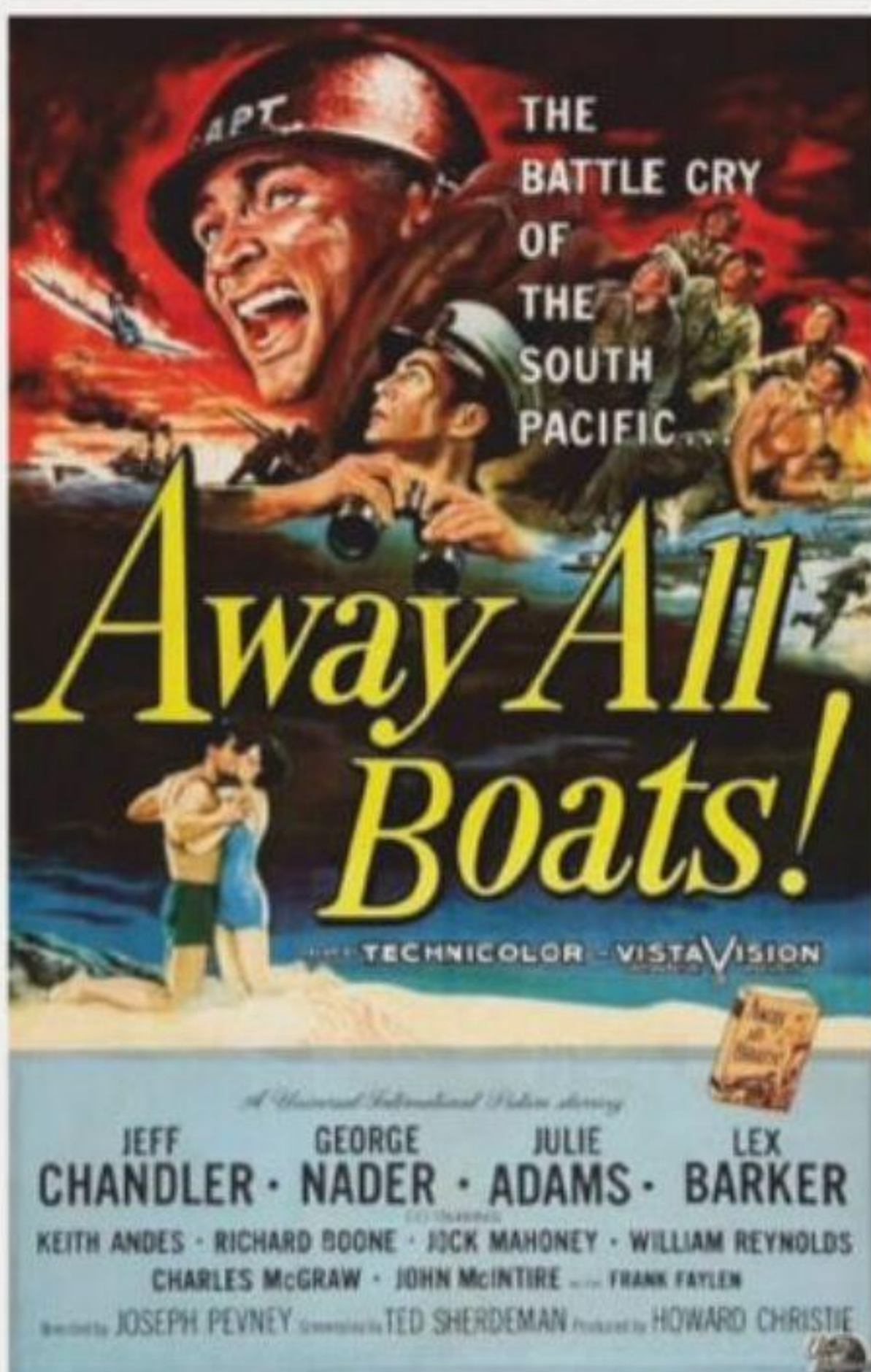
Time in the TV saddle jumped the fence between showbiz obscurity and movie stardom.

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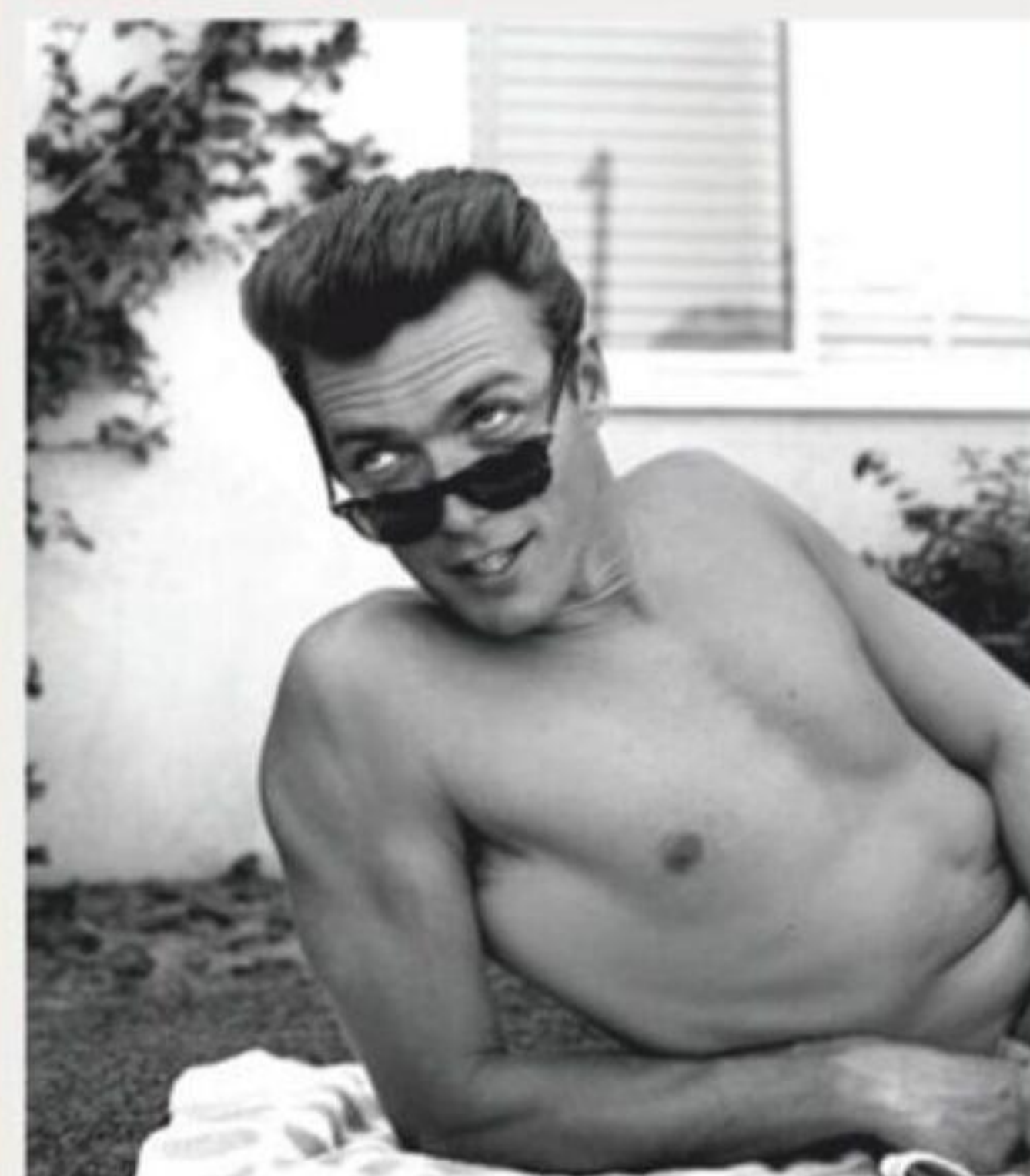
FRESH OUT

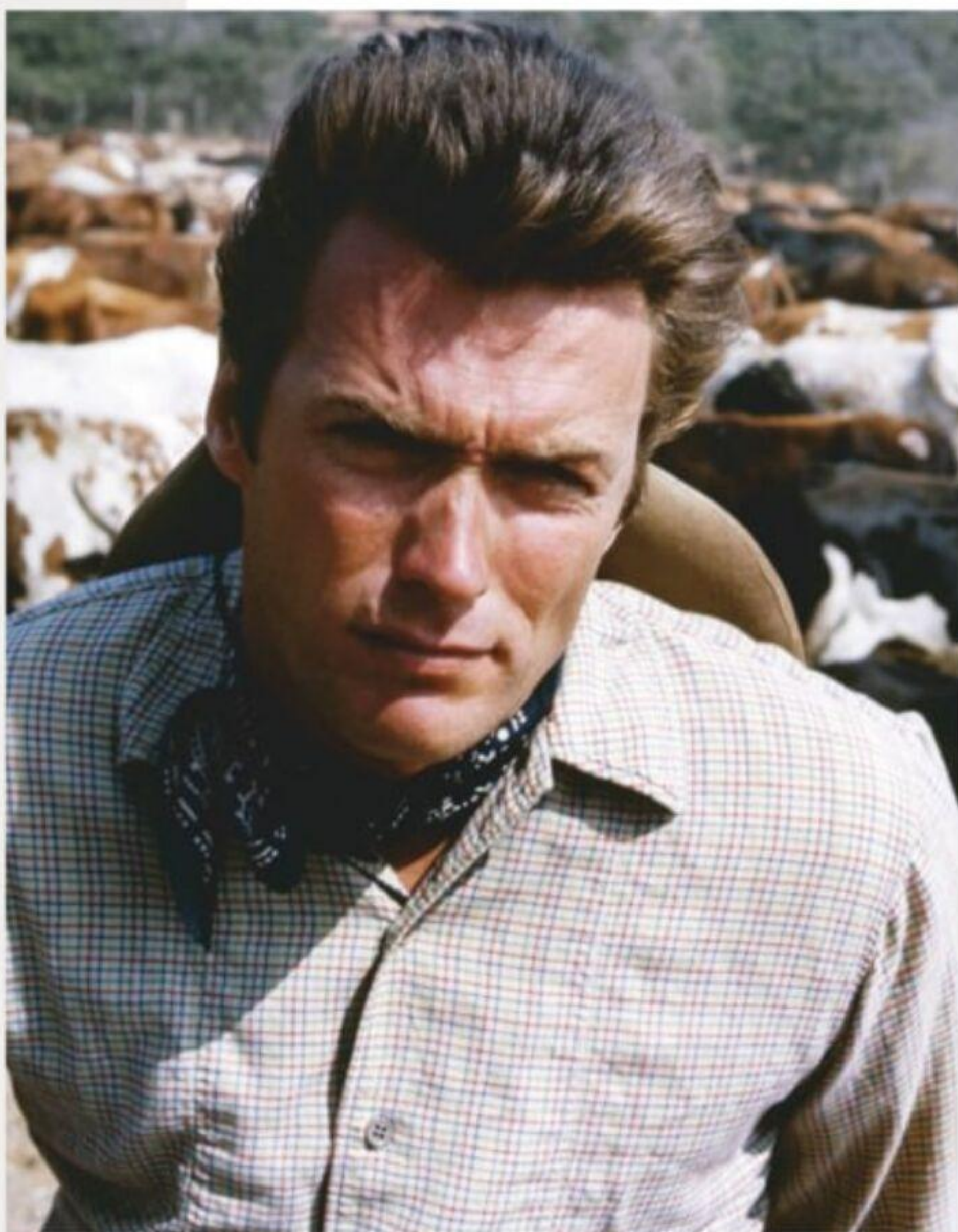
of the military in 1953, 23-year-old Clint Eastwood resumed his higher education, this time at Los Angeles City College, while supporting himself with a job digging swimming pools. In L.A., he reconnected with two Army buddies who were continuing their acting careers after being interrupted by the draft. David Janssen, soon to land the lead role in the TV series *The Fugitive*, and Martin Milner, soon to star in long-running series *Route 66* and *Adam-12*, encouraged their tall, good-looking pal to give Hollywood a shot, too. Why not, right?

That year brought another big change, with Eastwood marrying secretary Maggie Johnson six months after being set up on a blind date. She also



Above: Aspiring actor Eastwood can be seen standing tall behind a seated Tony Curtis at an acting class in 1956. Left: Just a few of the B-movies in which Eastwood had bit parts as a studio contract player.





**WITH A STARRING
ROLE ON RAWHIDE,
EASTWOOD NO
LONGER HAD TO PUMP
GAS TO PAY THE RENT.**



supported the notion of her groom taking a shot at stardom, so he began attending an acting class at night. There he met a Universal studio cinematographer who offered to shoot some test film of him. “I looked at it a couple days later, and it was *awful*,” he told a Loyola Marymount University audience in 2015. “You know how it is when you first hear yourself on tape. Well, it’s just twice as bad when you see yourself and you keep saying, you know, ‘What’s the *matter* with this guy?’”

Nevertheless, he was soon signed to a Universal bit player contract that paid \$75 a week. Now he just had to inform his practical father that college was again on hold. “He says, ‘God, don’t do that, continue your education. Don’t get into this dreamworld shit,’” Eastwood told GQ. “That was his deal. Yet he would have loved to have been an actor. He was a much more outgoing person than I am. He was the kind of guy everybody liked.”

Eastwood undersells his own quieter charisma, of course, and had something else going for him—a budding interest in what goes on *behind* the camera. While racking up blink-and-miss-him credits in B-monster flicks *Revenge of the Creature* and *Tarantula*, and even sharing the screen with Janssen and Milner in talking-mule comedy *Francis in the Navy*, he made use of studio access for other purposes. “When I had days off, which was most days, I’d go down and watch other sets while they were shooting,” he told *Esquire* in 2016. “Just watch how they worked and how the director handled them. I didn’t know anything about making movies, and there’s a lot to learn.” Unfortunately, he got more attention from the gals at Universal (who called him Coop because they thought he resembled *High Noon* A-lister Gary Cooper) than he did from studio bosses. His contract was unceremoniously dropped after a year and a half.

Similar to his father’s experience during the Depression, Eastwood worked at a Texaco Station and performed other menial labor to make ends meet. But he didn’t give up on Hollywood. With television now coming into its own, he landed mostly bit parts on TV shows until a slightly larger role in the western movie *Ambush at Cimarron Pass* brought things to a head. “It was probably the worst film ever made,” Eastwood commented. “I saw that film and I said, ‘I’m through. I’ve got to go back to school. I’ve got to do something else.’”

At the point of giving up in 1958, he bumped into an acquaintance who was casting a new western series about the adventures of a group of drovers on a seemingly endless cattle drive. Lacking time to memorize the script, Eastwood winged an audition—and nabbed a regular role on *Rawhide* as Rowdy Yates, a headstrong cowpoke who would sometimes draw the

Who else is humming the *Rawhide* theme song right now?

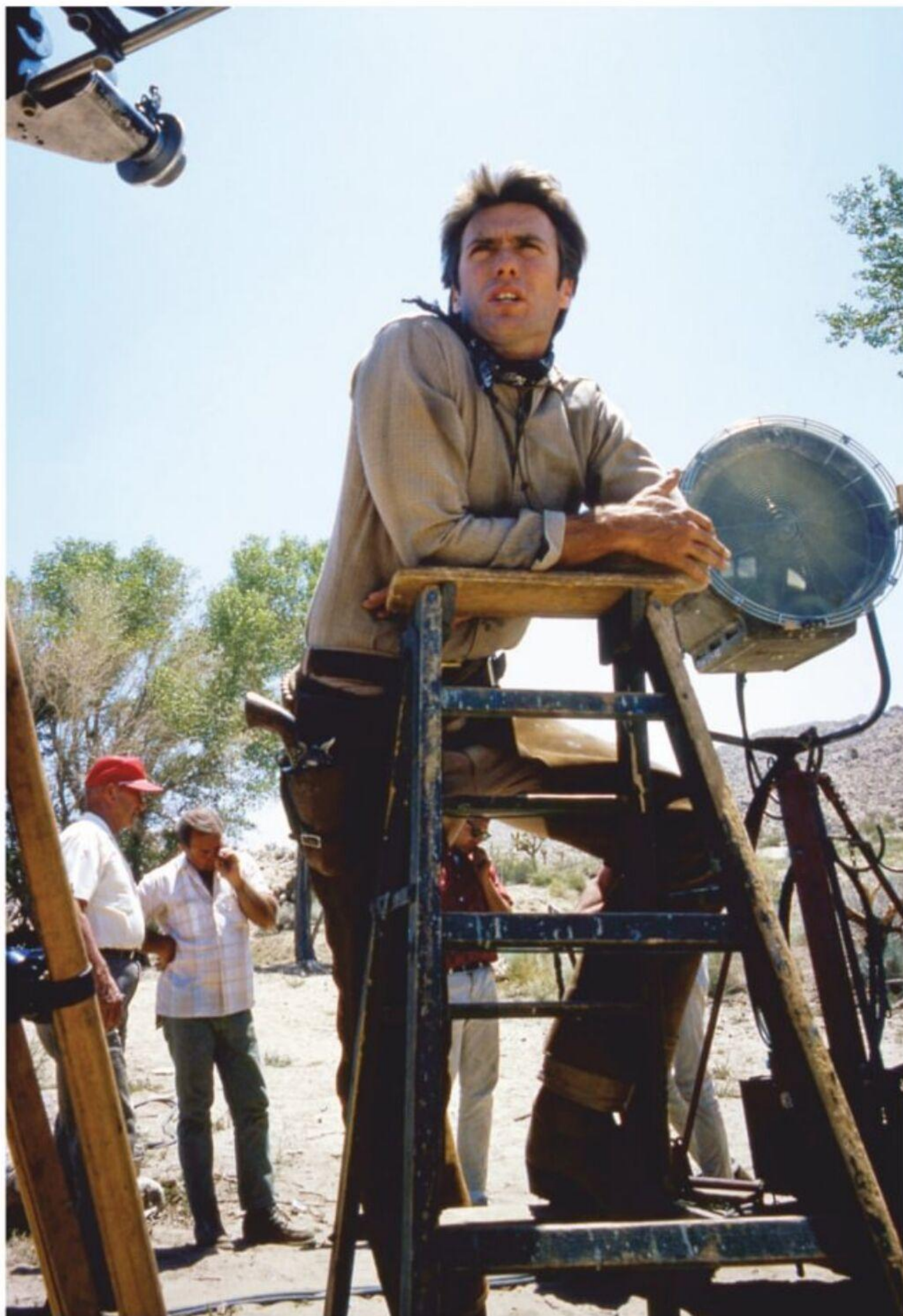


group into trouble along the trail. Typical episodes involved conflict with outlaws or Indians, or the trail boss, played by series star Eric Fleming, rescuing one of the crew falsely accused of a crime in a frontier town.

Rawhide debuted in January of 1959, and though not a huge hit, attracted a loyal enough audience to earn renewal. For the first time, Eastwood was a full-time actor who didn't need to pump gas or dig ditches to pay the rent. In fact, he could afford to eat in nice restaurants and take out a mortgage. And as his character became a fan favorite, he found himself the subject of puff-piece articles and photo shoots in showbiz magazines. "It was like an apprenticeship for me," he told *The Daily Telegraph* in 2010. "I learned the nuts and bolts of filmmaking and, more importantly, really learned what I wanted to do."

One thing he wanted to do was to get back to the movies. American stars were in demand for low-budget overseas productions, so during the summer hiatus after *Rawhide*'s fifth season in 1964, he accepted an offer of \$15,000 to star in an Italian-produced western to be shot in Spain. It was an odd project reported to have been turned down by many Hollywood actors, including Fleming, but Eastwood liked that the script was basically a cowboy remake of *Yojimbo*, a recent samurai movie by respected Japanese director Akira Kurosawa. "I just thought it would be good to go to Spain and see how films were made in other countries," Eastwood said. "I wanted to learn. I guess that you could call me a late starter, and I think that's why there was such a sense of urgency for me."

Stylish, violent and loud, *A Fistful of Dollars* became such a



surprise hit that he reteamed with director Sergio Leone the following two summers to film the sort-of sequels *For a Few Dollars More* and *The Good, the Bad and the Ugly*. But the movie hadn't yet been released in America, where Eastwood continued to play second banana on *Rawhide*, which was sliding in the ratings as silly sitcoms such as *Gilligan's Island* and *I Dream of Jeannie* took over primetime. That is, until Fleming departed the series and Eastwood replaced him as trail boss and star in the eighth and final season. Then *Rawhide* rode off into the sunset.

At such pivotal junctures, actors always question what comes next. For Eastwood, with his profile on the rise and his "spaghetti western" trilogy finally about to make a splash in America, the answer arrived in one word: superstardom. ●

Considering his future career trajectory, it's almost funny that Eastwood couldn't convince *Rawhide's* producers to let him direct an episode.

FISTFULS OF MOVIES

Few stars have enjoyed as long and prolific success as Clint Eastwood. Time to rewind his filmography.

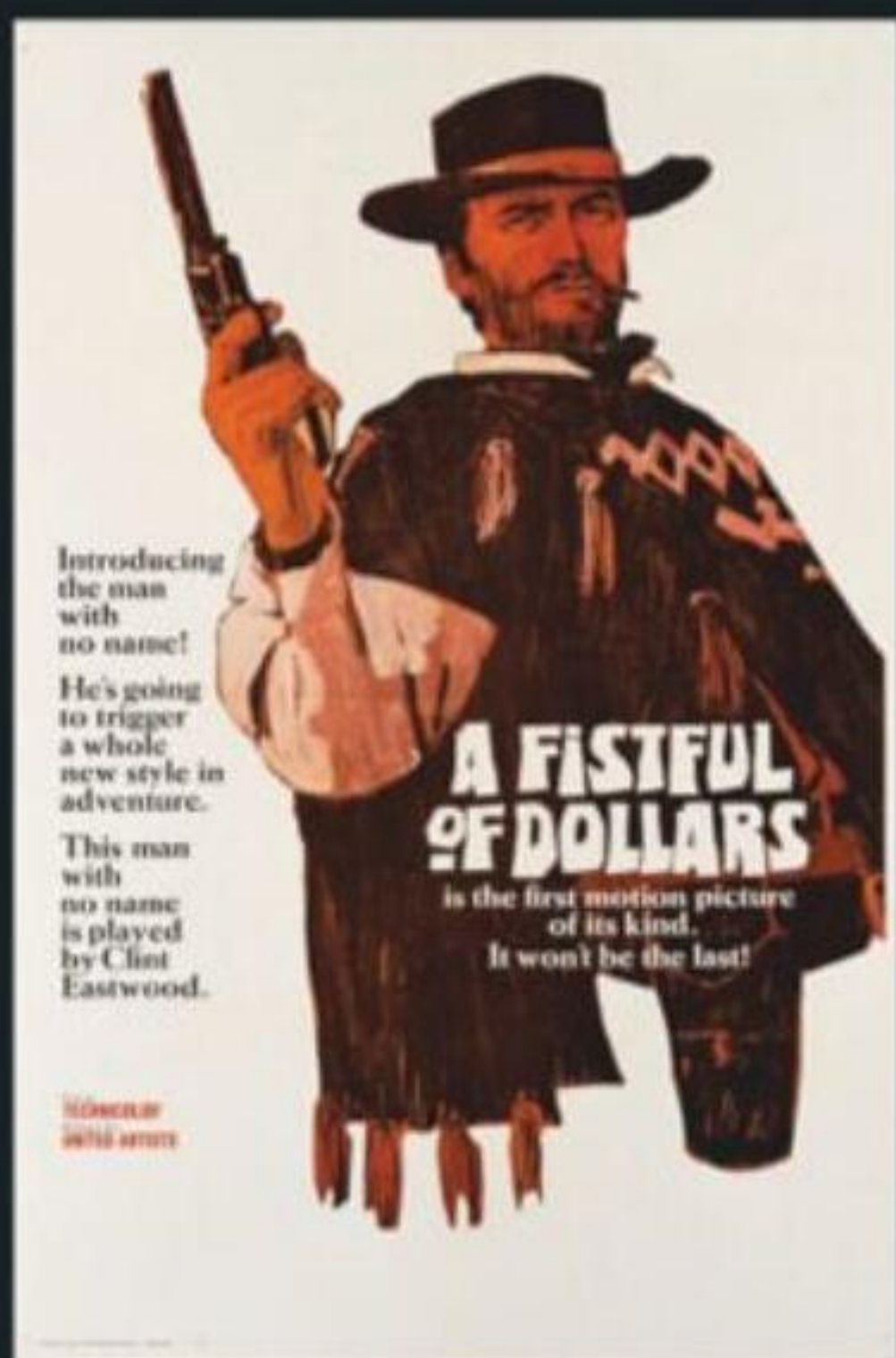




1960s



For a Few Dollars More



THE SPAGHETTI WESTERNS

A FISTFUL OF DOLLARS • 1964

A low-budget Italian-German production of a Japanese samurai movie remade as a western and filmed in Spain should not work. But inject that mongrel mix with director Sergio Leone's tense close-ups, Ennio Morricone's operatic score, and Clint Eastwood's assured portrayal of a hired gun playing both sides of a gang turf war—and you've got something new and grittily thrilling. With his power as the star, Eastwood cut huge chunks of his own dialogue. Because such movies were filmed without sound, doing so saved him from having to do as much dubbing, and helped create the stoic, mysterious persona that became his trademark.

FOR A FEW DOLLARS MORE • 1965

Eastwood's poncho-draped, cigarillo-smoking gunslinger returns, now working as a bounty hunter more likely to capture outlaws dead than alive. When he sets his sights on taking down a ruthless gang and its loot, competition rides into town in the form of another hardened marksman (veteran American actor Lee Van Cleef) harboring a side-mission of revenge upon the gang boss. Even after the two killers join forces, a double-cross seems inevitable until they mount a bullet-spraying, body-stacking assault on their prey. You'll have to watch to see who winds up rich. In real life, Eastwood was paid \$50,000, more than three times what he made for *Fistful*.



Unlike his
character, Eastwood
has never been
a smoker.

Don't leave us hanging, Clint! What happens next?



There are Ugly
and Good. Where's
Bad hiding out?



CLINT EASTWOOD

FIRST... "A FISTFUL OF DOLLARS"
THEN... "FOR A FEW DOLLARS MORE"
**THIS TIME THE JACKPOT'S
A COOL 200,000 DOLLARS**
...FIVE OF THE WEST'S FASTEST GUNS
SAY: COME AND GET IT!

"THE GOOD, THE BAD & THE UGLY"

TECHNISCOPE® TECHNICOLOR®



LEE VAN CLEEF
SERGIO LEONE

ALDO GIUFFRÈ MARIO BREGA

ELI WALLACH
in the role of Tuco

Screenplay by
AGE SCARFELLI
VINCENZO VINCENZO
and SERGIO LEONE

Directed by SERGIO LEONE Music by ENnio MORRICONE Produced by ALBERTO GRIMALDI for P.E.A.—Produzioni Europee Associate, Rome

THE GOOD, THE BAD AND THE UGLY • 1966

Can a spaghetti western also be an epic masterpiece? You bet your six-shooter it can. In this final installment in Leone's loosely connected trilogy (or perhaps it's a prequel), Eastwood and his sometimes partner-in-crime, Tuco (Eli Wallach), learn different parts of the location of a buried treasure. Traveling across rough country to uncover it, they're shadowed by a cold-blooded killer (Lee Van Cleef playing a different character than in *For a Few Dollars More*). The body count grows in their wake, and after engineering the end to a stalemated Civil War battle in their way, the trio arrives at a sprawling desert graveyard. The five-minute build-up to their climatic Mexican three-way duel, punctuated by extreme closeups and tension-ratcheting music, is almost unbearably suspenseful—and absolutely iconic.

Eastwood all cleaned up for oddball art film *The Witches*.



THE WITCHES • 1967

While in Italy for *The Good, the Bad and the Ugly*, Eastwood accepted \$20,000 and a Ferrari to play a libido-less husband in this artsy, oddball collection of short films.

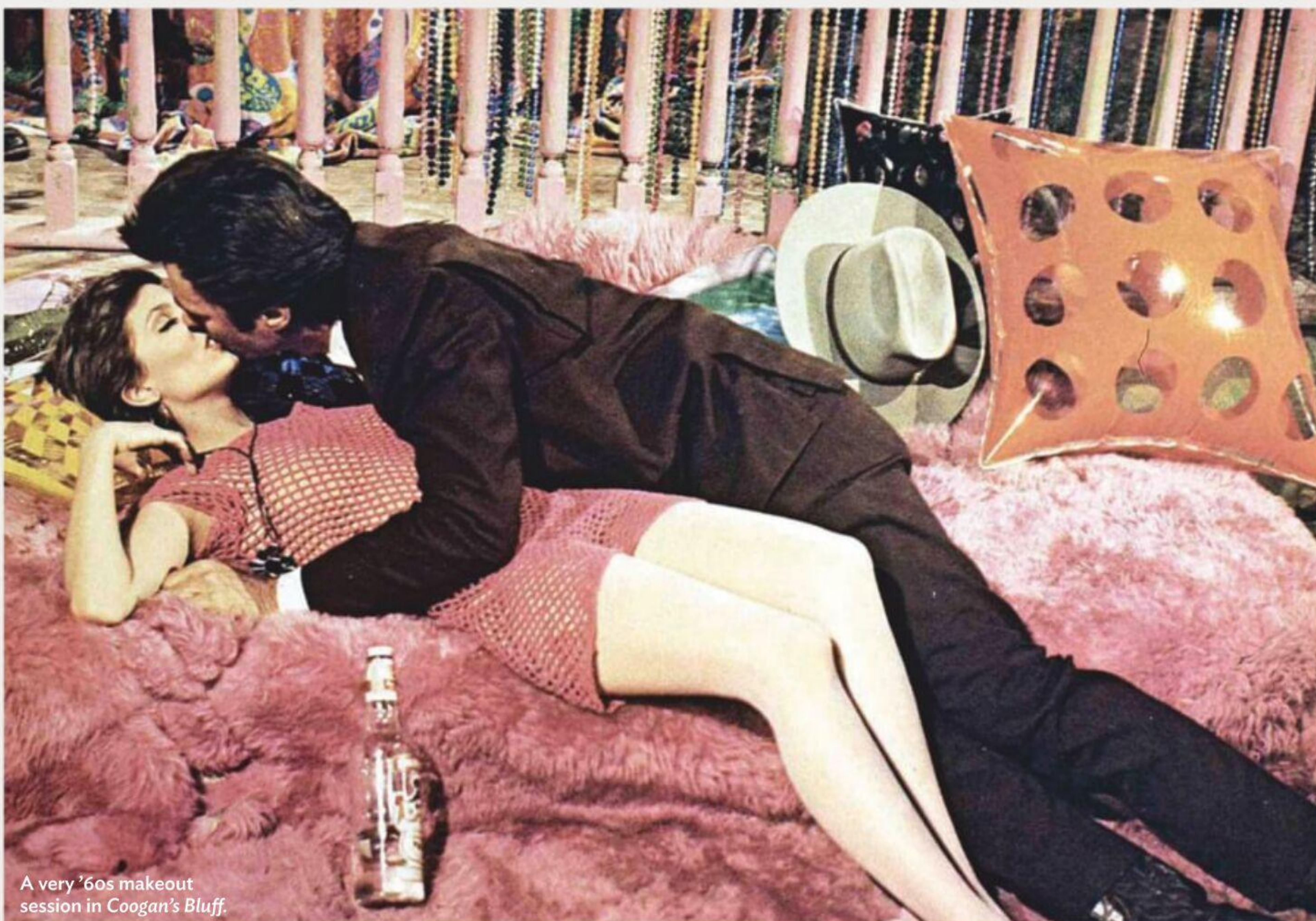
HANG 'EM HIGH • 1968

For his first starring role in a Hollywood-produced western, Eastwood ditches the poncho and stubble to play a clean-cut lawman. But this particular lawman is bent on bloody justice after being lynched and left for dead by a pack of vigilantes. As such, *Hang 'Em High* shows spaghetti western influences and foreshadowing of *Dirty Harry*. It also marks the first film from Eastwood's production company, Malpasco.

COOGAN'S BLUFF • 1968

It's fish out of water time, as a modern-day Arizona deputy sheriff travels to New York City to track down a fugitive. The big-city gals love him, the by-the-book cops not so much. This was Eastwood's first movie with director Don Siegel, a partnership that would hit paydirt with *Dirty Harry*. (Siegel also directed John Wayne's final film, *The Shootist*.)

Hang 'Em High, 1968



A very '60s makeout session in Coogan's Bluff.

Hold on, Clint hasn't even gotten to the punchline yet!



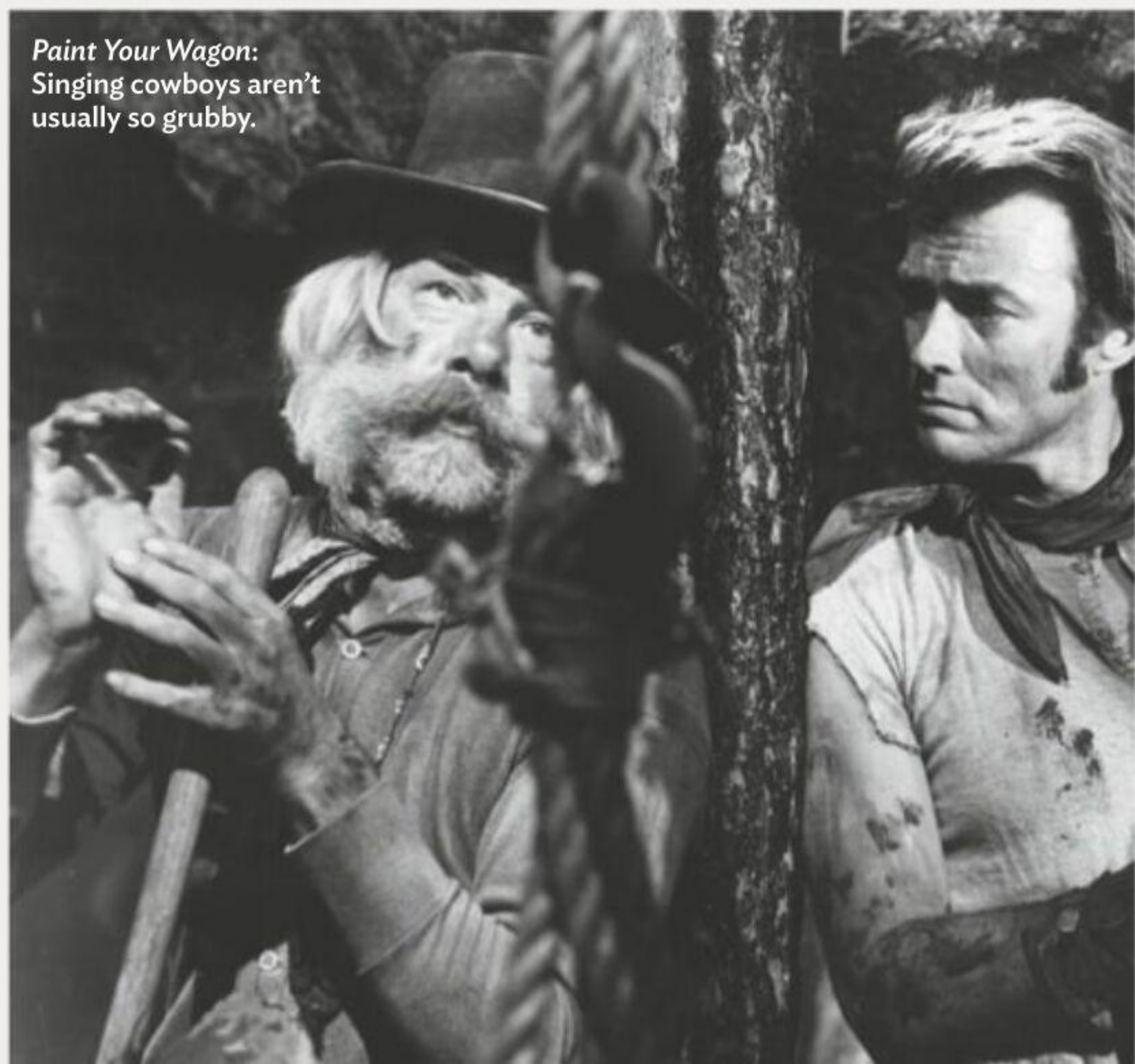
WHERE EAGLES DARE • 1968

Eastwood shares top billing with esteemed British actor Richard Burton in a WWII spy thriller packed with as many plot twists as it is bullet-riddled Nazis. This is big-budget stuff, featuring stunning locations in the mountains of Austria and Bavaria. Once all the double and triple crosses are unwound, the climax delivers a thrilling fight atop a moving cable car.

PAINT YOUR WAGON • 1969

A Clint Eastwood movie set amid an Old West gold rush? Makes sense. A Clint Eastwood *musical comedy* set amid an Old West gold rush? Well, that's different. Even with a cast that included Lee Marvin, this adaptation of a Broadway show was a flop. Eastwood has cited the bloated production as motivation for his own non-nonsense directorial style.

Paint Your Wagon:
Singing cowboys aren't usually so grubby.





They look like Nazis but...

The Major is British...

The Lieutenant is American...

The Beautiful Frauleins are Allied Agents!



Metro-Goldwyn-Mayer presents
a Jerry Gershwin-Elliott Kastner picture starring

Richard Burton **Clint Eastwood** **Mary Ure**

"Where Eagles Dare"

also starring Patrick Wymark · Michael Hordern · story and screenplay by Alistair MacLean

directed by Brian G. Hutton · produced by Elliott Kastner
Panavision® and Metrocolor



© 1968 MGM

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Going for the
gold in *Kelly's Heroes*.



1970s

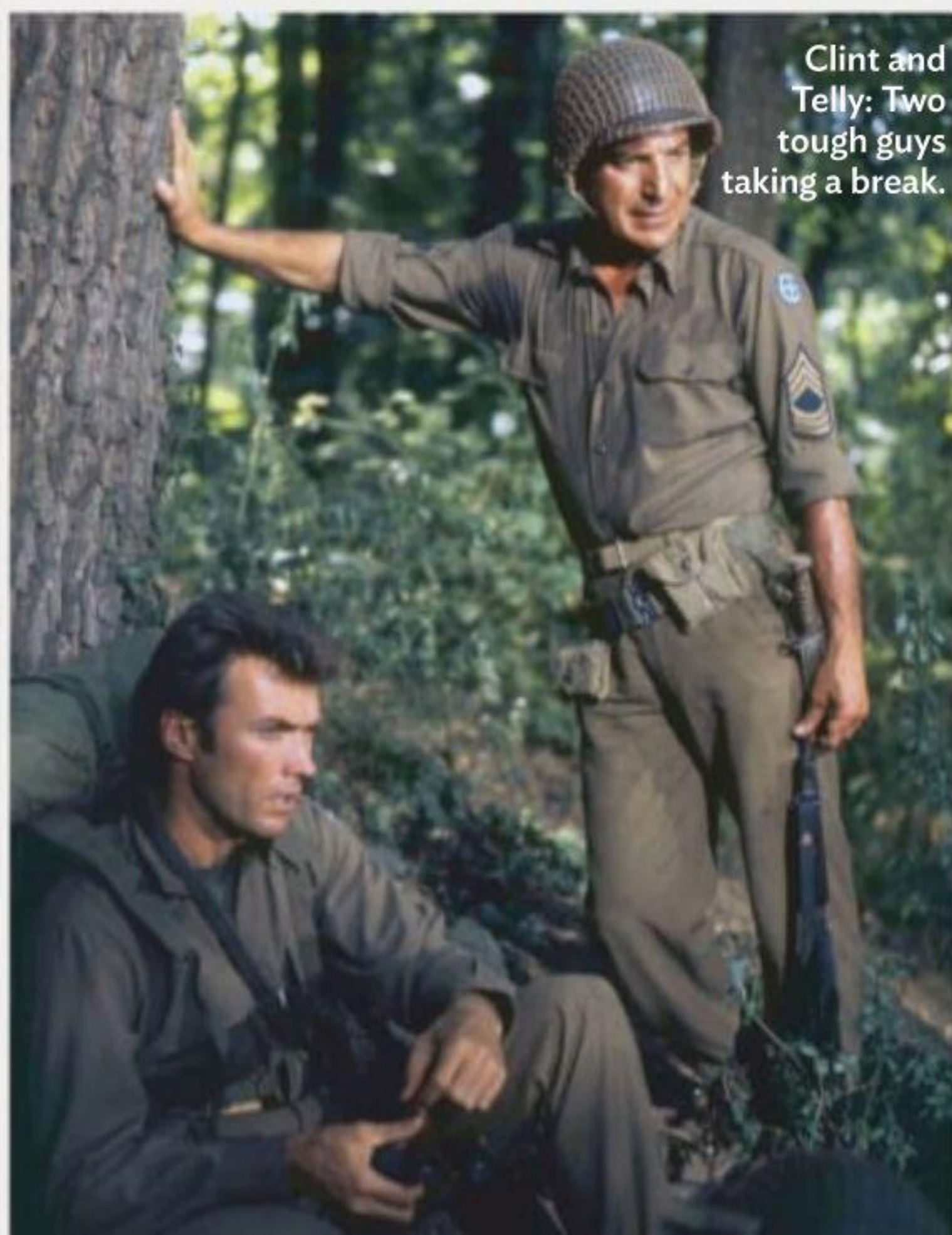


TWO MULES FOR SISTER SARA • 1970

With Eastwood in hirsute mode and unleashing bloody havoc against impossible odds, this could pass for a spaghetti western, except that it's a Hollywood production shot in Mexico. The odd-couple pairing of his gunslinging drifter with a prim nun (Shirley MacLaine) elicits early laughs, but their shared mission to take down a French fort is dynamite—literally.

KELLY'S HEROES • 1970

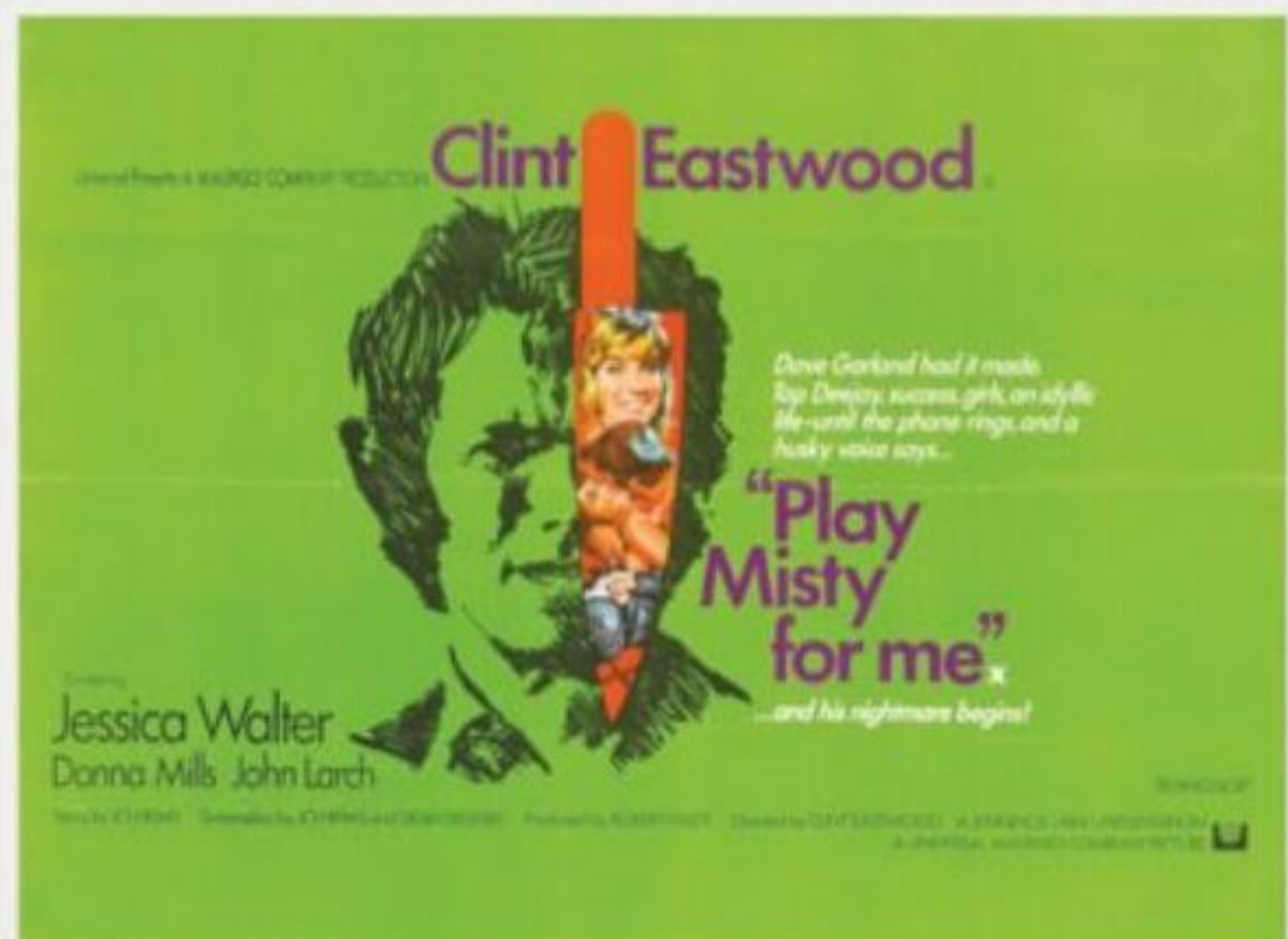
First, shake up the WWII genre by sending a ragtag group of G.I.s behind enemy lines not for their country, but to steal a stash of Nazi gold and go home rich men. Then surround star Eastwood with a stellar cast as diverse as Telly Savalas, Donald Sutherland and Don Rickles. Discuss among yourselves: Is this Eastwood's most rewatchable film?



Clint and Telly: Two tough guys taking a break.



Warning: Helping out nuns can become a habit.



Left, and above left: Eastwood on the set and in a scene for *The Beguiled*. Above: Calling the shots for the first time as director of *Play Misty for Me*.

THE BEGUILLED • 1972

Some obligatory Civil War action is ladled atop what otherwise is a Tennessee Williams-wannabe Southern Gothic melodrama about a severely wounded Union soldier nursed back to health and then held captive by the love-starved girls at a hidden-away Louisiana boarding school. Does he get lucky, punk? Well, does he? Duh.

PLAY MISTY FOR ME • 1971

Eastwood's first movie as director isn't a Western or a cop drama. It's the simmering story of a radio disc jockey who regrets hooking up with a fan when she becomes obsessive and violently unhinged. It may have been ahead of its time, considering it wasn't nearly as big a hit as the very similar *Fatal Attraction* 16 years later.

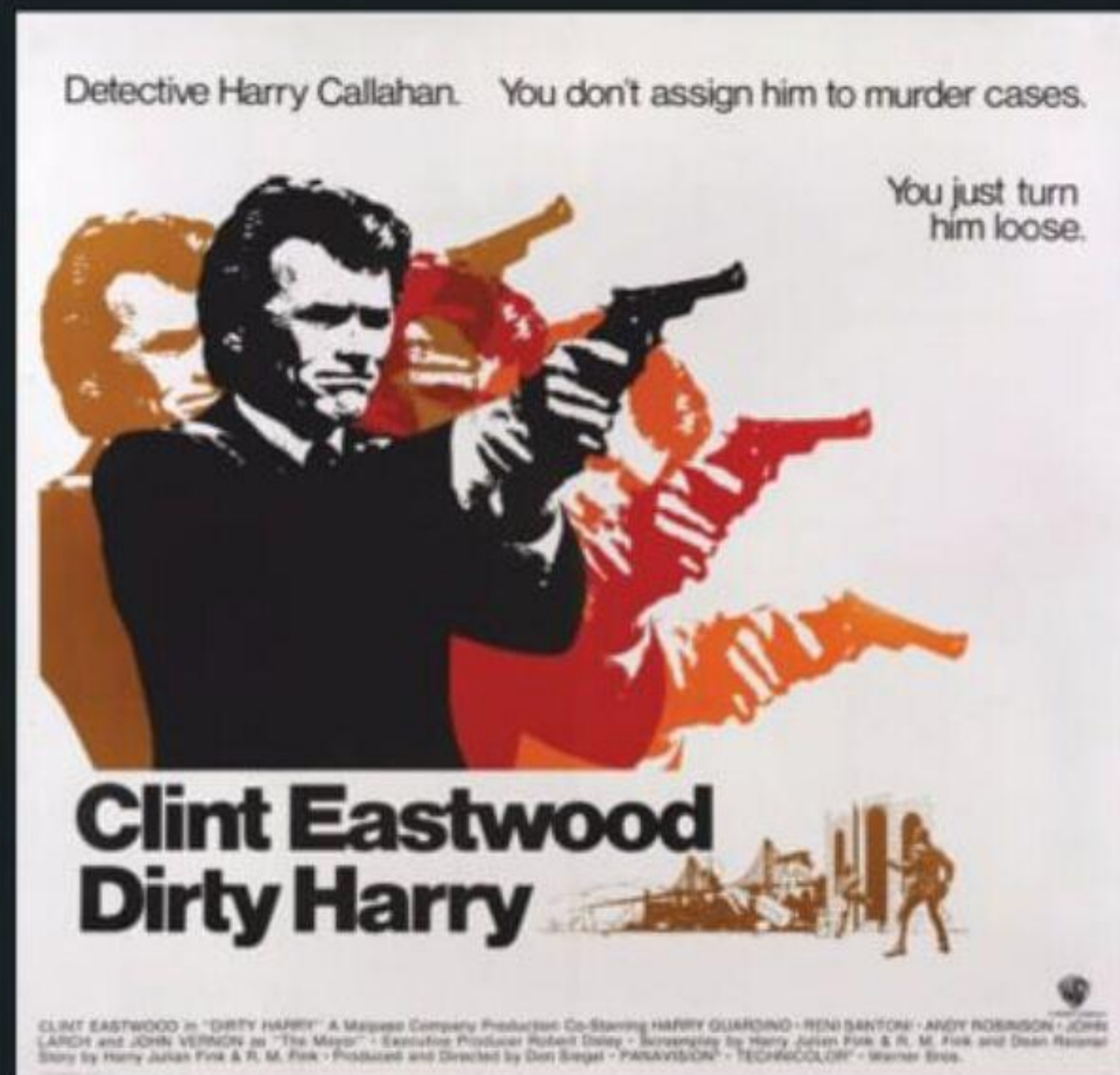
Sure, Clint's tall, but
that's ridiculous.



**● GET
TO
KNOW
DIRTY
HARRY**



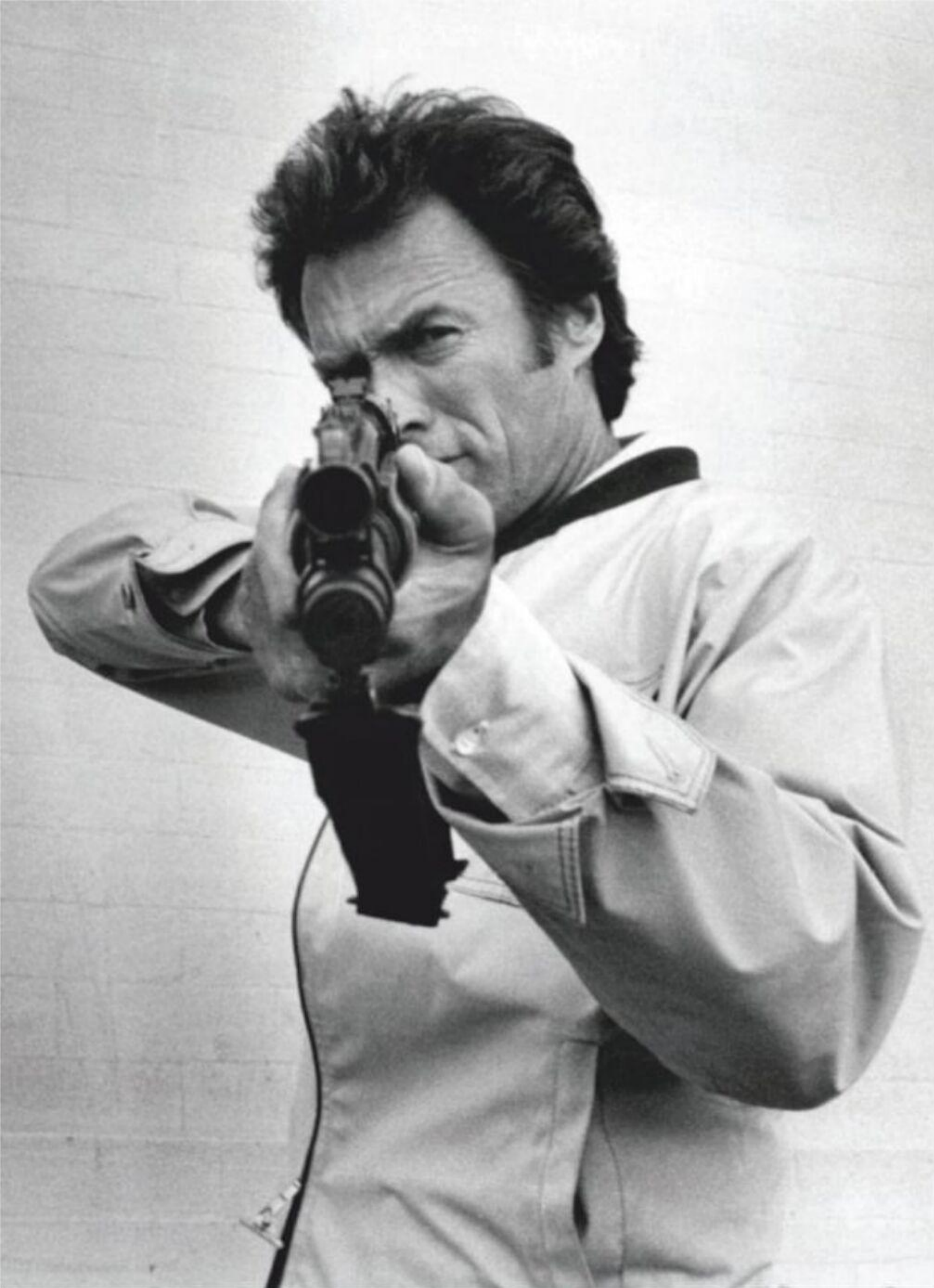
As you might guess from the *Dirty Harry* production shot above, Eastwood has often performed his own stunts.



DIRTY HARRY • 1971

You know the story: Police inspector Harry Callahan bends rules and empties his .44 Magnum to bring street thugs and a system-subverting serial sniper to bloody justice. OK, now step back and consider the audacity it took for Eastwood and director Don Siegel to set their violent, pro-law and order, conservative-leaning morality tale in hippy-trippy San Francisco in 1971. Bonus cinematography points for making that fair metropolis look like a grubby, neon-soaked nightmare in need of a clear-minded, straight-shooting savior.





GET TO KNOW DIRTY HARRY

• • •

MAGNUM FORCE • 1973

Dirty Harry's cultural critics might have assumed that our hero would fit right in with a group of young motorcycle cops who take it upon themselves to execute San Francisco's ample supply of thugs, pimps and mob bosses. Think again. This sequel, which includes a great sequence in which Harry competes in a SFPD shooting contest, seems designed to show that he fights fair, even as he blows away a grocery store full of robbers. "I hate the goddamn system," spits Harry in the final reckoning. "But until someone comes along with changes that make sense, I'll stick with it." Yep, that about sums it up.

THE ENFORCER • 1976

Another sequel, another partner. This one is more integral to the plot, though, as Harry is stuck with a rookie female sidekick (Tyne Daly) and forced to confront women's lib *and* a group of pseudo-revolutionary sociopaths terrorizing the city. When the baddies kidnap the mayor for ransom, they choose abandoned Alcatraz Island as their hideout, providing a convenient backdrop for a guns-a-blazing showdown. Why don't fans mind that Harry trades his trusty .44 for a different weapon? Because that weapon is a rocket launcher.

SUDDEN IMPACT • 1983

"Go ahead, make my day." Even president Ronald Reagan quoted that pithy line from the sequence in which Harry coolly levels his revolver at the head of a twitchy cafe robber. (By the way, what is it with San Francisco and armed robberies in broad daylight? We're starting to think that place has a crime problem!) In the main plot, Harry must decide what to do when he discovers that a series of murders is being committed by a sexual-assault victim (Sondra Locke) who greatly deserves her denied vengeance. The only *Dirty Harry* film directed by Eastwood also became the franchise's biggest box-office success.

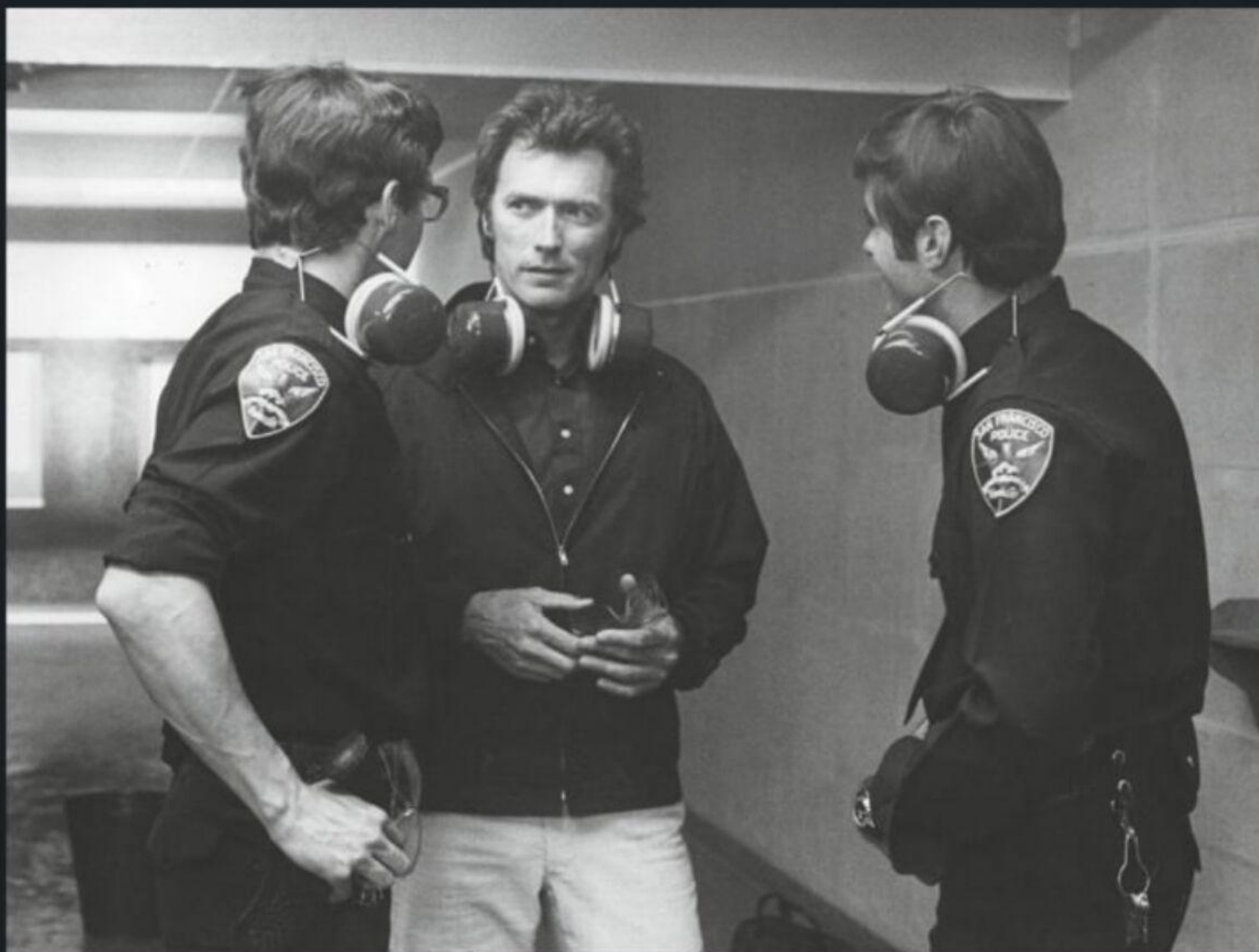
THE DEAD POOL • 1988

Released the same year as instant action-movie classic *Die Hard*, it would have been nice if this fifth and final installment had proved still relevant. Harry's motivations remain clear and 58-year-old Eastwood is fit as a fiddle, but the plot about celebrities being picked off by a mystery killer feels forced, and the synth score as movie-of-the-week cheesy as suspect Liam Neeson's clip-on ponytail. For completists, there are rewards, including spotting a young Jim Carrey as a drug-addled rock star, and actual rock star members of Guns N' Roses in uncredited cameos on a horror movie film crew.

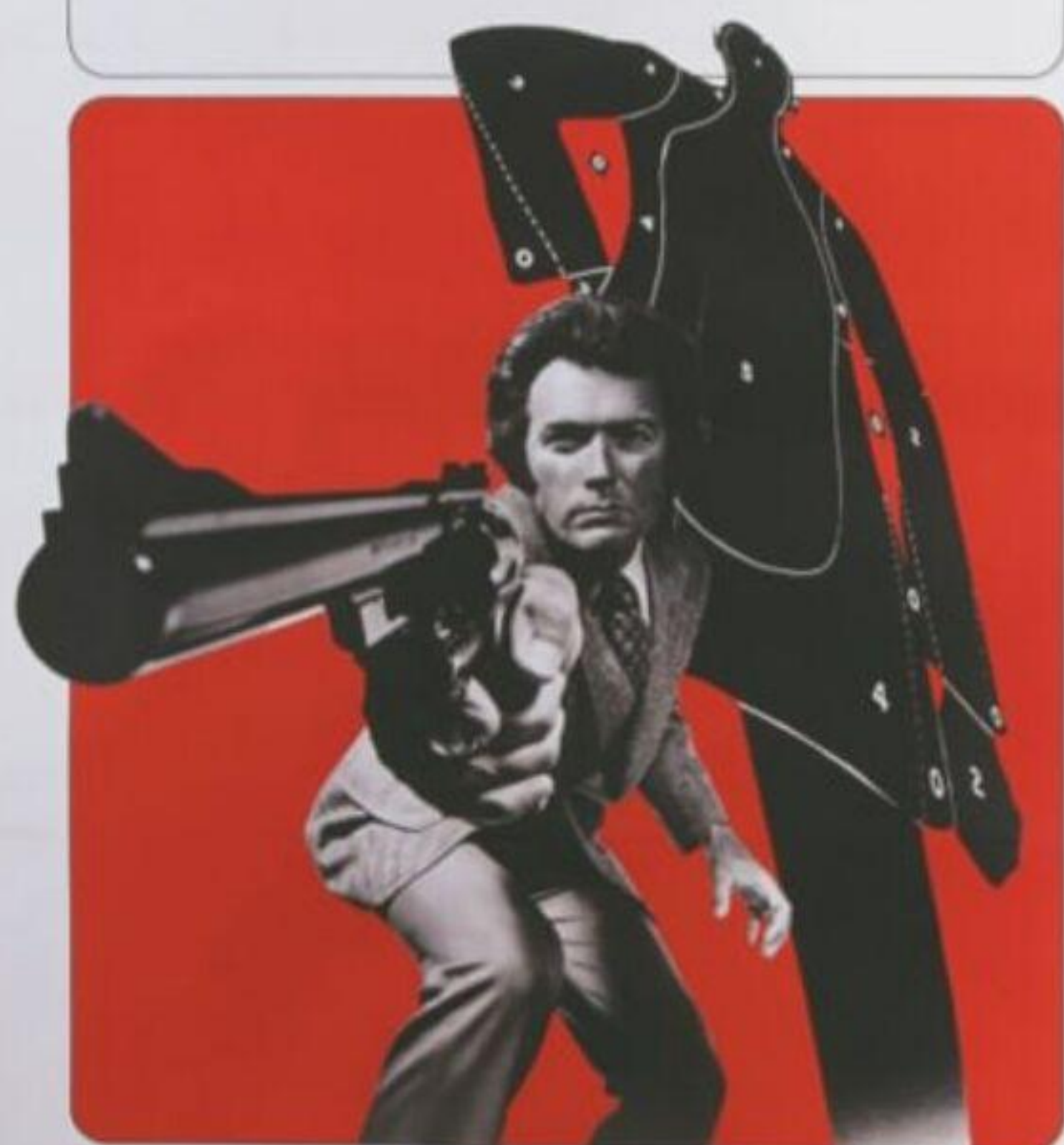
That's OK, we already know who you are!



Gun gab: Upon meeting at the SFPD indoor shooting range, Harry demonstrates his .44 Magnum while the young motorcycle cops tout their .357 Colt Magnums.

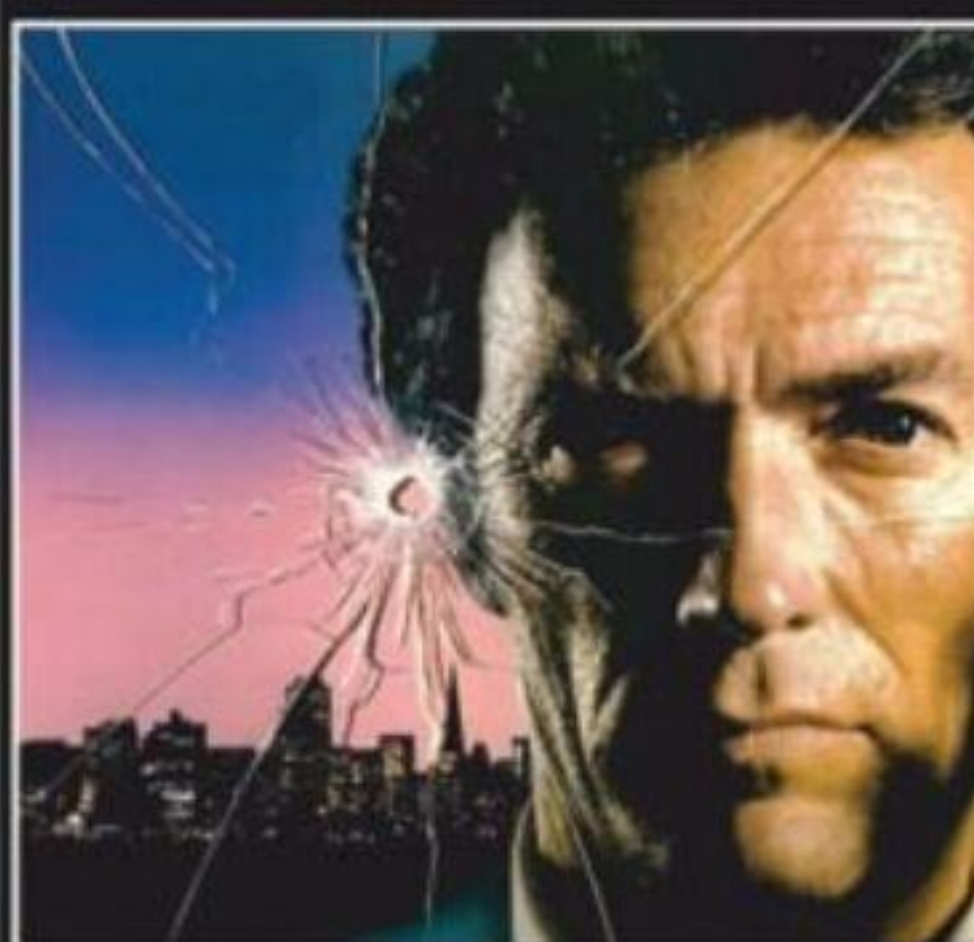


**Clint Eastwood
is Dirty Harry in
Magnum Force**



A HAL PRODUCTIONS FILM • Also Starring **HAL HOLBROOK** • Co-Starring MITCHELL RYAN • DAVID SOUL • FELTON PERRY • ROBERT URSCH
Music: CARLO SCHIFANO • Story by JOHN MALKUS • Screenplay by JOHN MALKUS and MICHAEL CANNON • Produced by ROBERT DALEY • Directed by TED POST
DISTRIBUTION: TED ARNOLD/DA • From Warner Bros. • A Warner Communications Company

**CLINT
EASTWOOD**



DIRTY HARRY IS AT IT AGAIN

**SUDDEN
IMPACT**

CLINT EASTWOOD



**DIRTY
HARRY
IN THE
DEAD
POOL**

CLINT EASTWOOD IS DIRTY HARRY

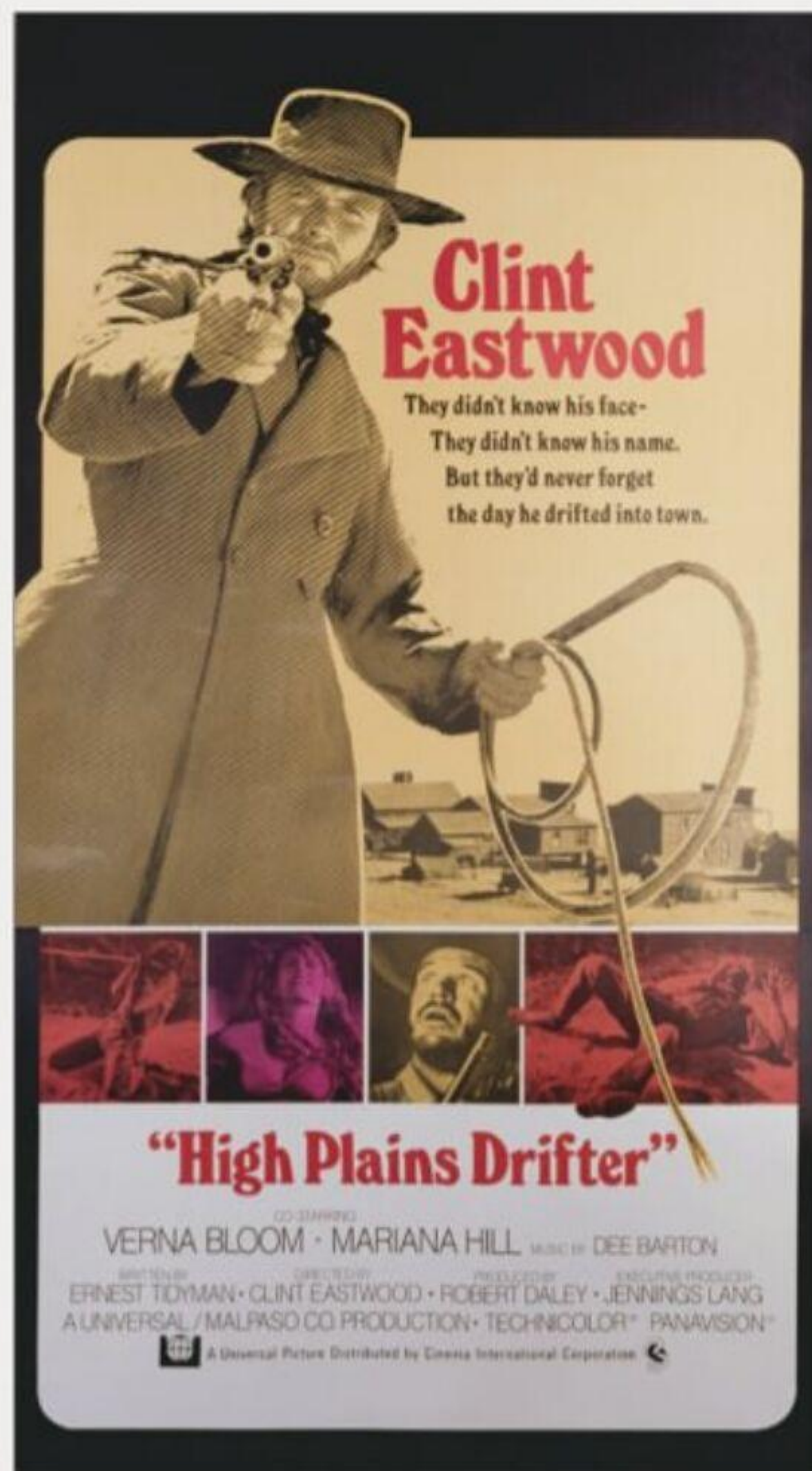
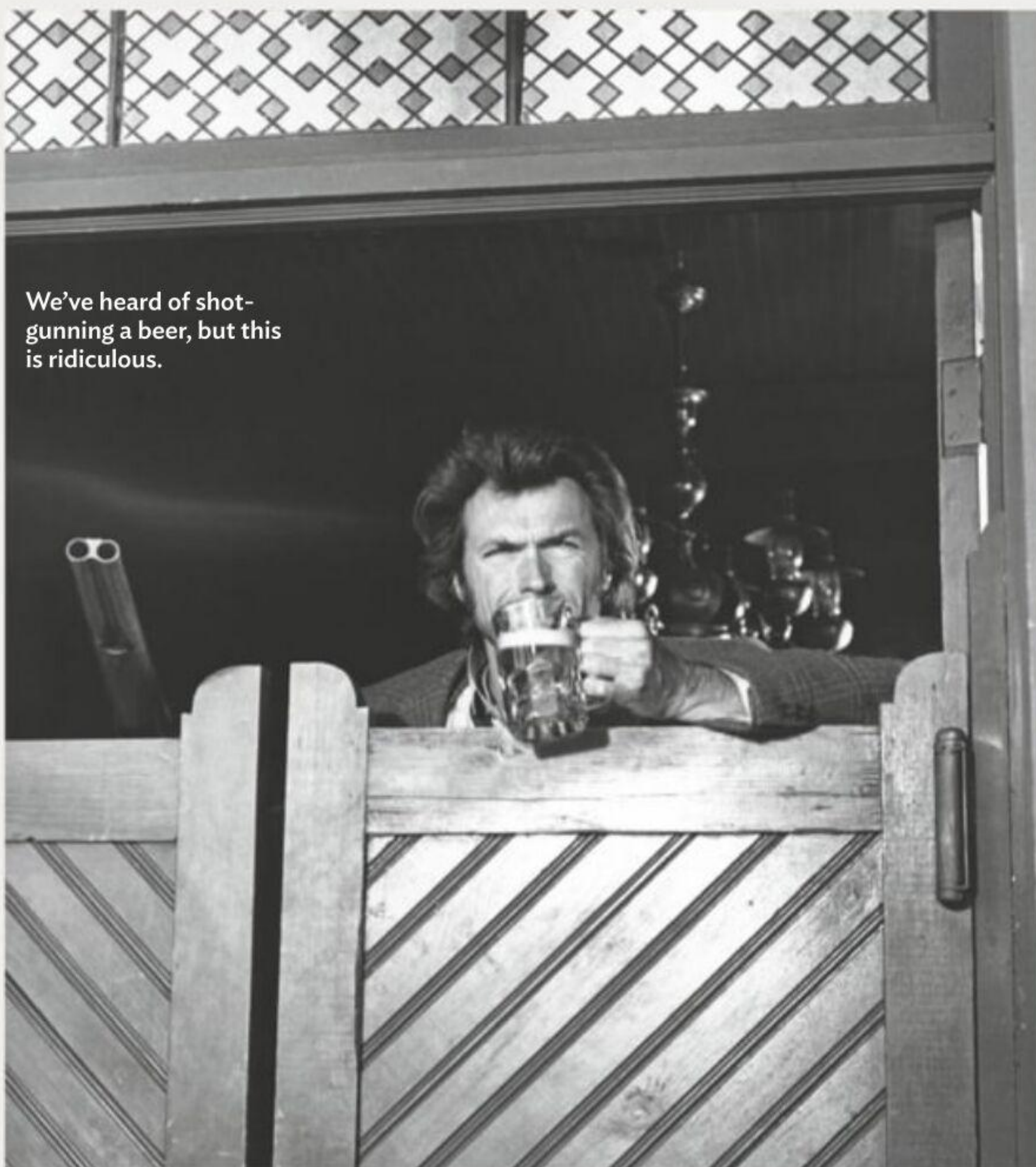
THE ENFORCER

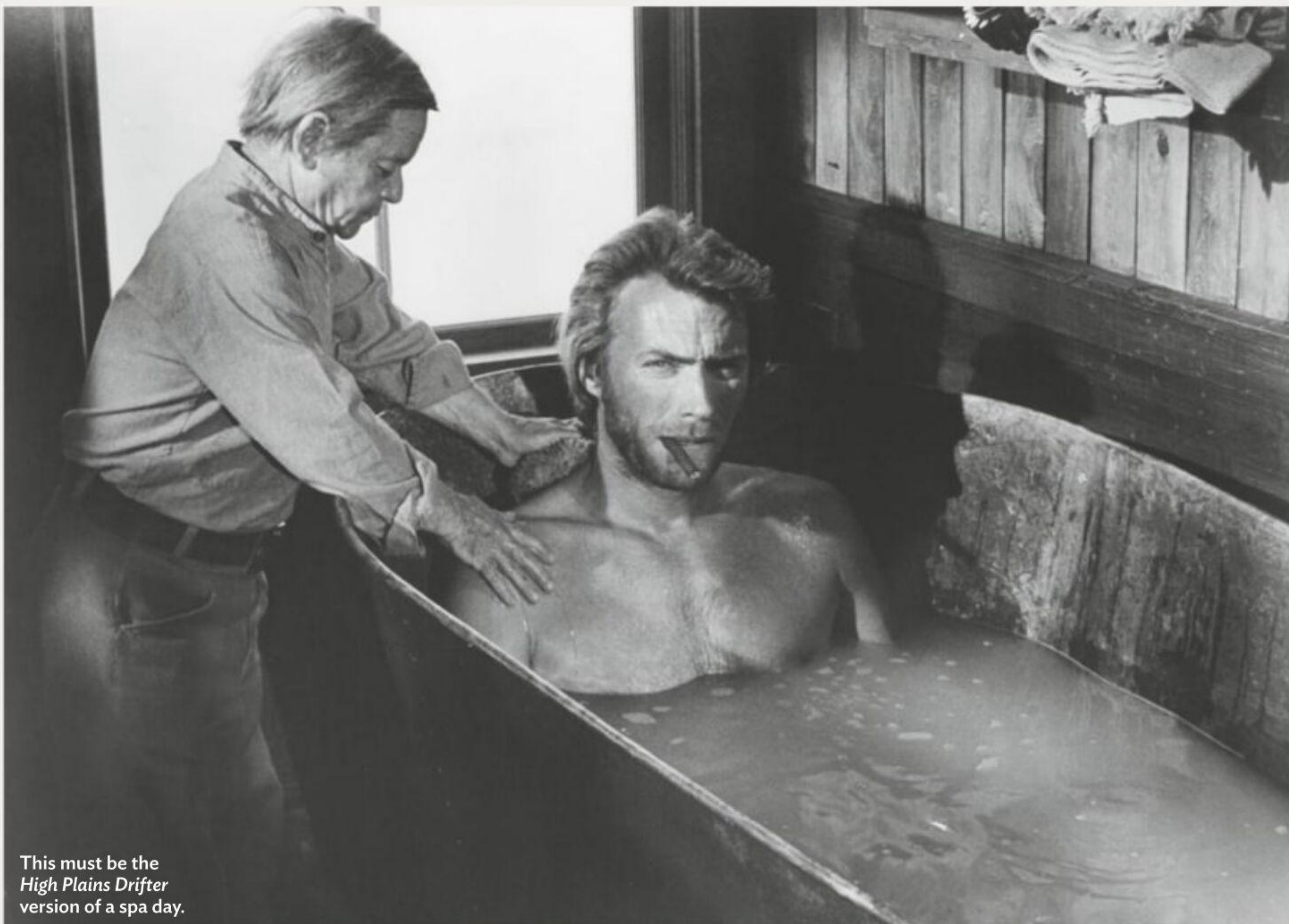


Eastwood shot *High Plains Drifter* in the Sierra Nevada mountains.



We've heard of shot-gunning a beer, but this is ridiculous.





This must be the *High Plains Drifter* version of a spa day.



Joe Kidd uses his gun butt to kick a little ass.

JOE KIDD • 1972

This action-packed yarn, about a bounty hunter who comes to regret taking a job to hunt down a Mexican revolutionary, gets overlooked among Eastwood's early '70s westerns. Directed by John Sturges (*The Magnificent Seven*, *The Great Escape*), written by ace screenwriter Elmore Leonard, and costarring Robert Duvall as a villainous land baron, it lives up to its pedigree and is worth another viewing.

HIGH PLAINS DRIFTER • 1973

There have been other movies about townspeople who hire muscle to protect them from outlaws, but none as spare and atmospheric as Eastwood's third directorial effort. The swerve here is that the titular gunslinger, known as The Stranger, is less interested in saving the town than in using it in his own campaign of revenge. The finale, all bullwhips and fire, is downright eerie.

Um, should
somebody tell Clint
that's Jeff Bridges
in a wig?



Thunderbolt and Lightfoot:
Just trying to make Dirty
Harry jealous.



Climb time:
The Eiger Sanction



THUNDERBOLT AND LIGHTFOOT • 1974

Bumbling killers. A cross-dressing thief. A hotrod trunk full of live white rabbits. This heartland heist flick is downright whacko at times, but is pulled back from the edge by the friendship that develops between Eastwood's veteran bank robber and his carefree apprentice, played by an impossibly fresh-faced Jeff Bridges.

THE EIGER SANCTION • 1975

Former government assassin Hemlock (Eastwood) is blackmailed back into service to identify and kill the member of an international mountain climbing party who murdered a fellow agent. Don't think it's a big deal that Eastwood performed all his own climbing high in the Swiss Alps? Consider that 26-year-old British climber David Knowles perished in a landslide during filming.



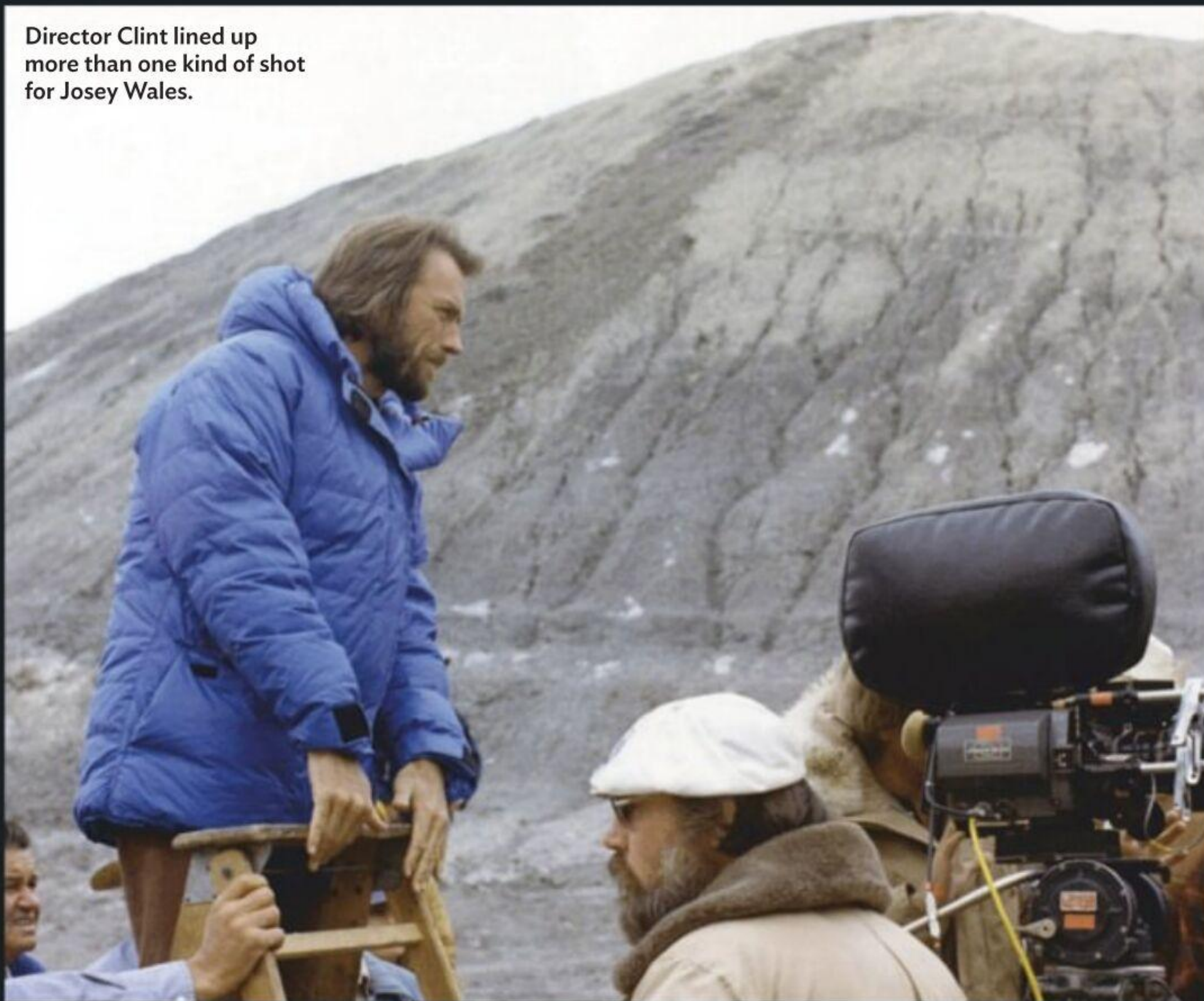
Gee, the delivery boy
got a growth spurt!



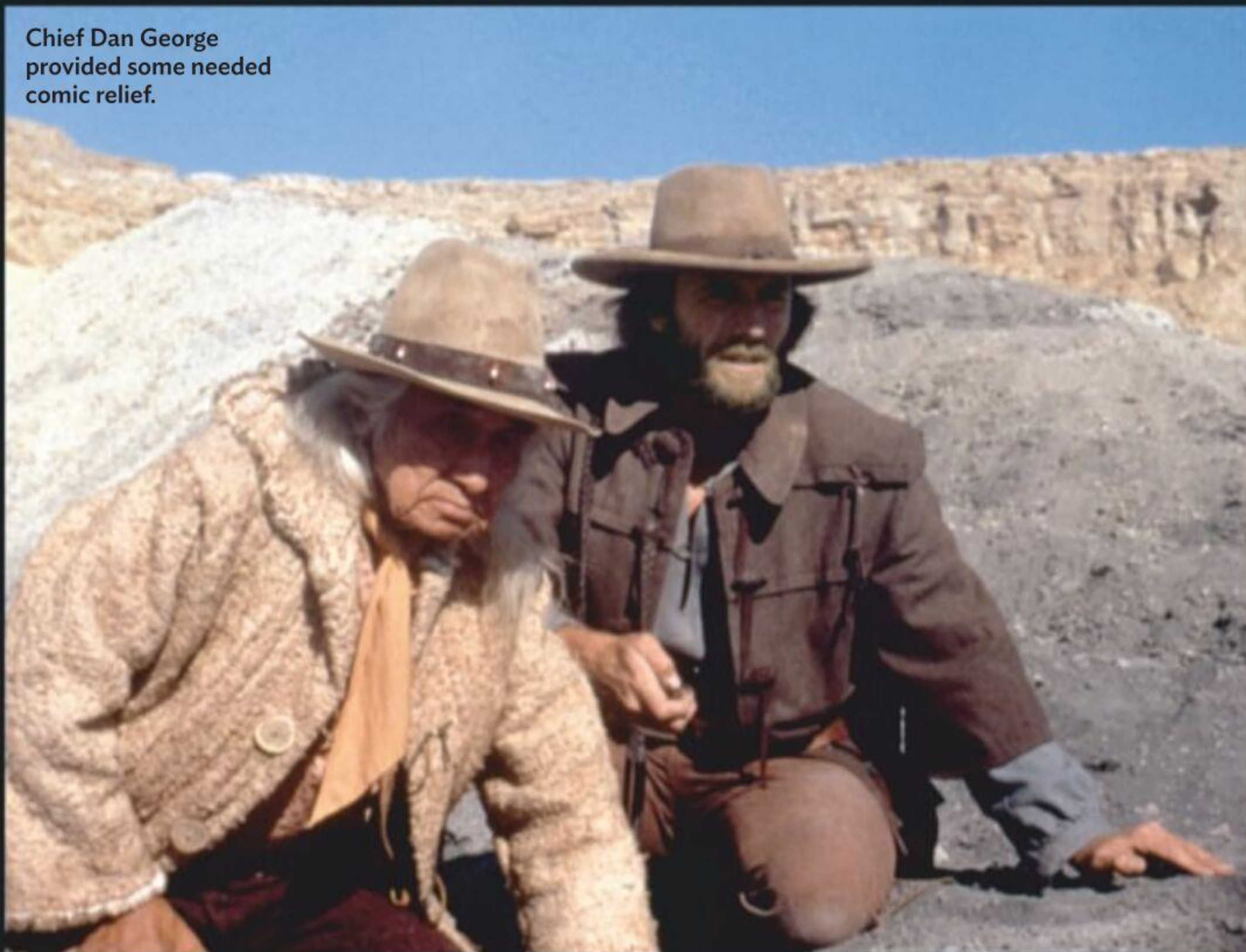
You ought to
see him when he
really mad!



Director Clint lined up more than one kind of shot for Josey Wales.



Chief Dan George provided some needed comic relief.

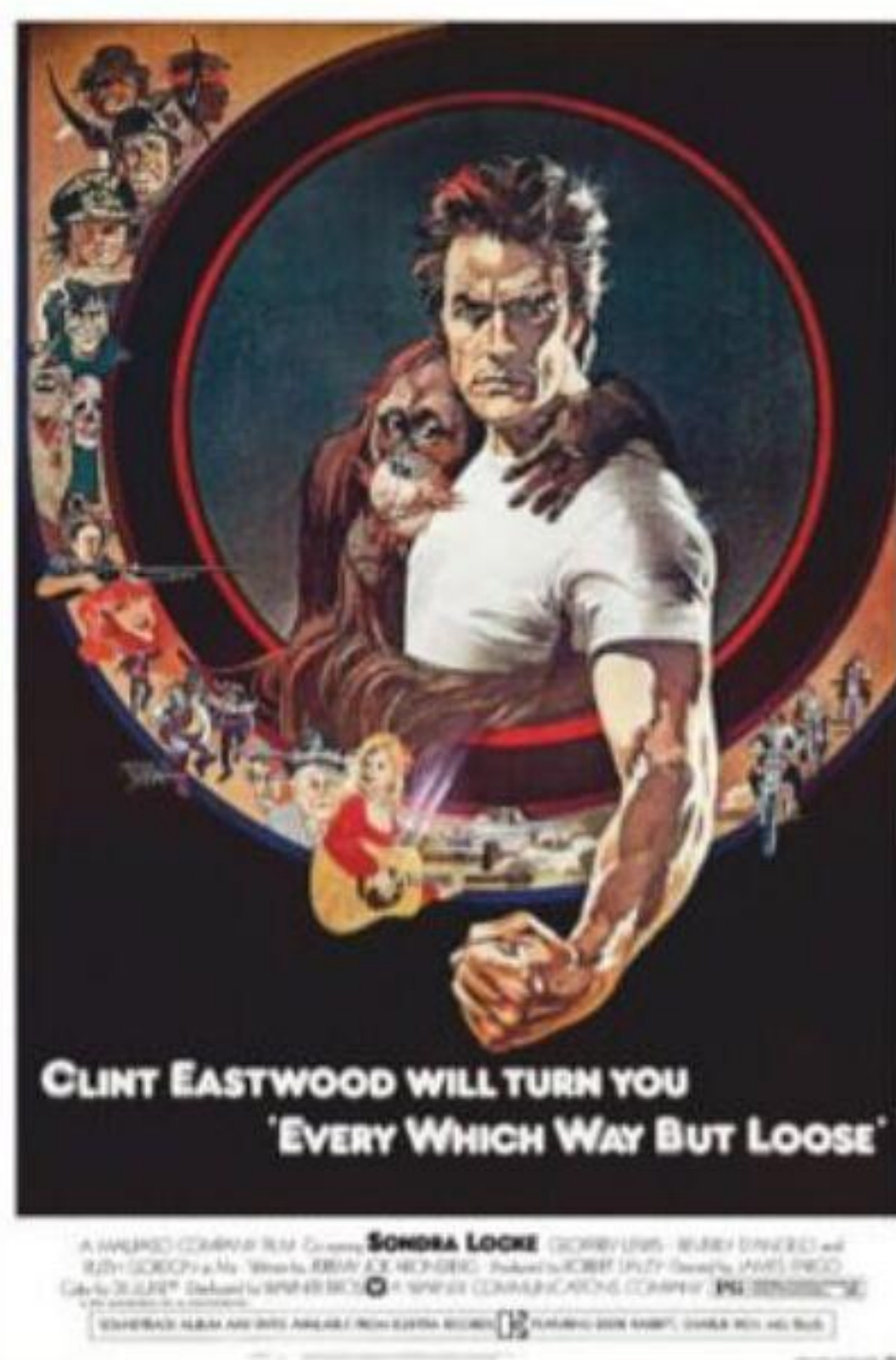


THE OUTLAW JOSEY WALES • 1976

A Missouri farmer turned Confederate bushwhacker turned outlaw with a large chip on his shoulder faces down bounty hunters on a journey into Texas, reluctantly gathering a new family of outcasts along the way. Eastwood says this classic western is an anti-war film, but it's certainly not anti-spitting tobacco juice on your dead foes.



Every Which Way but Loose: When Harry met Hairy.



THE GAUNTLET • 1977

A broken-down Phoenix detective is assigned to escort a smart-mouthed prostitute (Eastwood's longtime real-life partner Sondra Locke) from Las Vegas to testify against a mobster. It's a setup, natch, and the only way through the hail of bullets (seriously, like *thousands* of bullets) is behind the wheel of an uparmored Greyhound bus. Psst...a remake is in the works starring Tom Cruise and Scarlett Johansson.

EVERY WHICH WAY BUT LOOSE • 1978

Eastwood as a bare-knuckle brawler? Sure. Tangling with a biker gang? Absolutely. How about doing it all in the company a smooch-happy orangutan named Clyde? No wonder his agent was against doing the movie, but once you get over this laughter being more akin to *Smokey and the Bandit* than *Dirty Harry*, it's all good fun. And a big hit.

The Gauntlet: There has to be an easier way...



...to show a lady the sights in Phoenix.

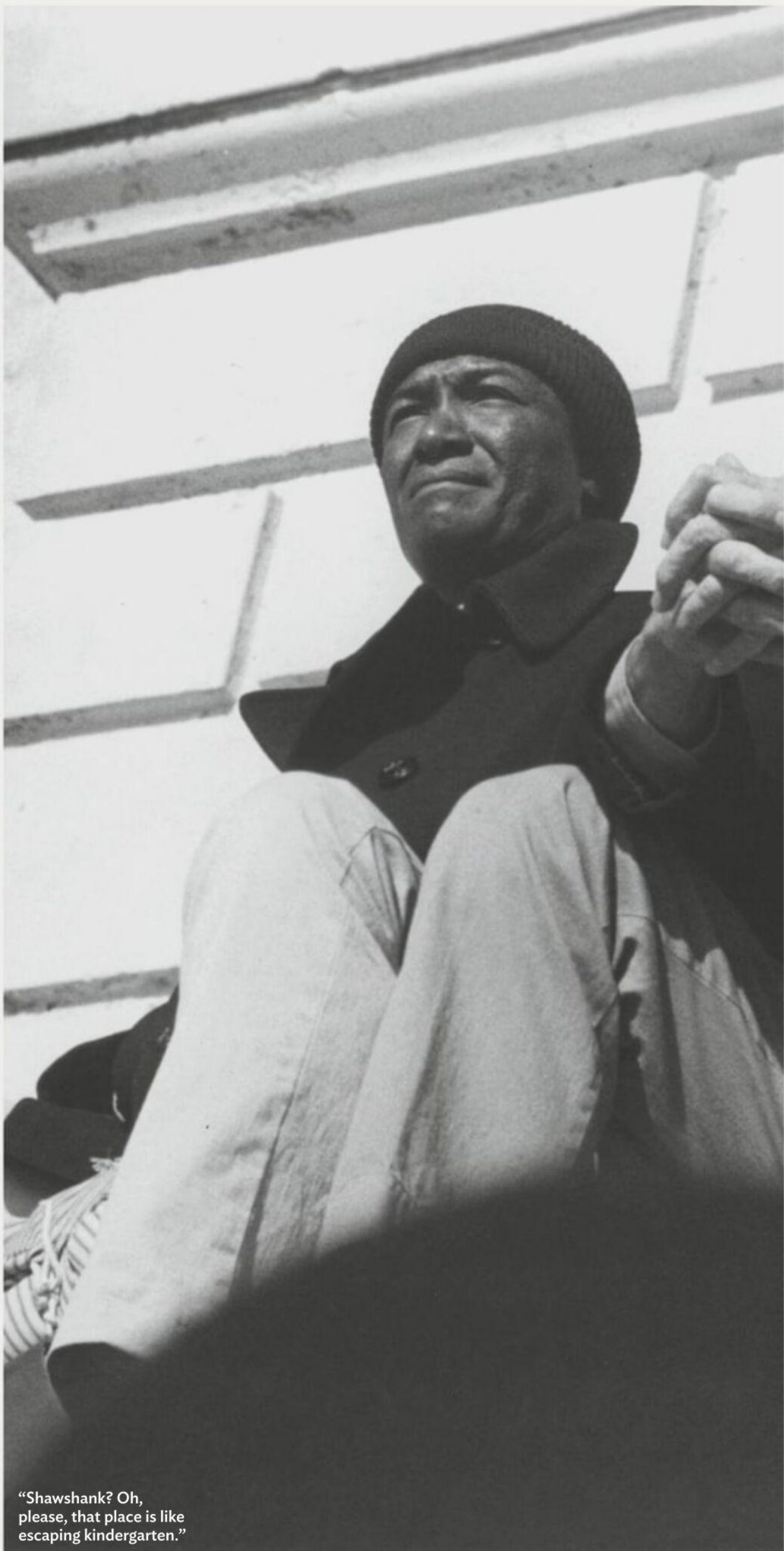


CRITIC'S CORNER

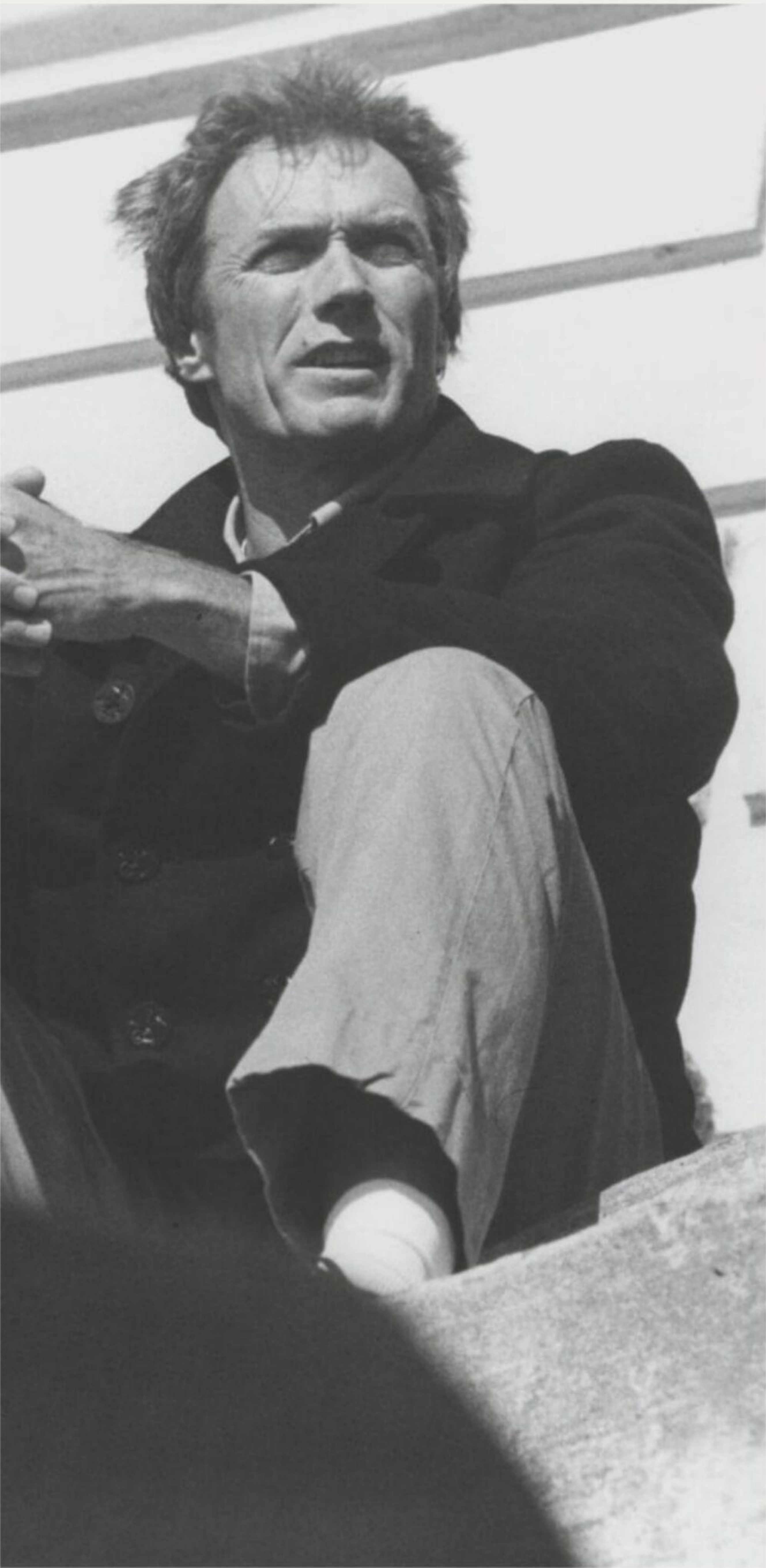
AMERICAN CINEMA was evolving rapidly in the 1970s, and so was Eastwood's output. While he'd already achieved fame for his portrayal of the tough, laconic anti-hero in the *Dollars* trilogy, the 1970s saw him range beyond westerns and deepen his exploration of complex, morally ambiguous characters often grappling with the erosion of traditional values. Told with a keen eye toward maximum entertainment value, these themes resonated with audiences during a decade of social upheaval, contributing to Eastwood's huge popularity.

A key theme in his 1970s films is the exploration of isolation and alienation. Whether as the disillusioned lawman in *Dirty Harry* or the loner gunslinger in *High Plains Drifter*, his characters often operate outside the norms of society, enforcing their own code of justice. In *The Outlaw Josey Wales*, the titular character is a Civil War-era fugitive driven by vengeance, a man seeking redemption in a country that has lost its moral compass. This motif of post-war disillusionment speaks to the national mood of the decade, with America reeling from Vietnam War and Watergate.

Eastwood's films of the time also tackle notions of masculinity, often presenting characters who are shaped by violence yet are deeply humanized through their vulnerabilities. In *The Beguiled*, he plays a wounded Union soldier, his typical hard-as-nails persona softened by vulnerability and the psychological tension in the film. His shift towards directing in the decade, notably with *Play Misty for Me*, revealed evolving artistic ambitions and a desire to explore more personal, introspective narratives. And if that didn't work, well, he could always put butts in seats with another *Dirty Harry* movie.

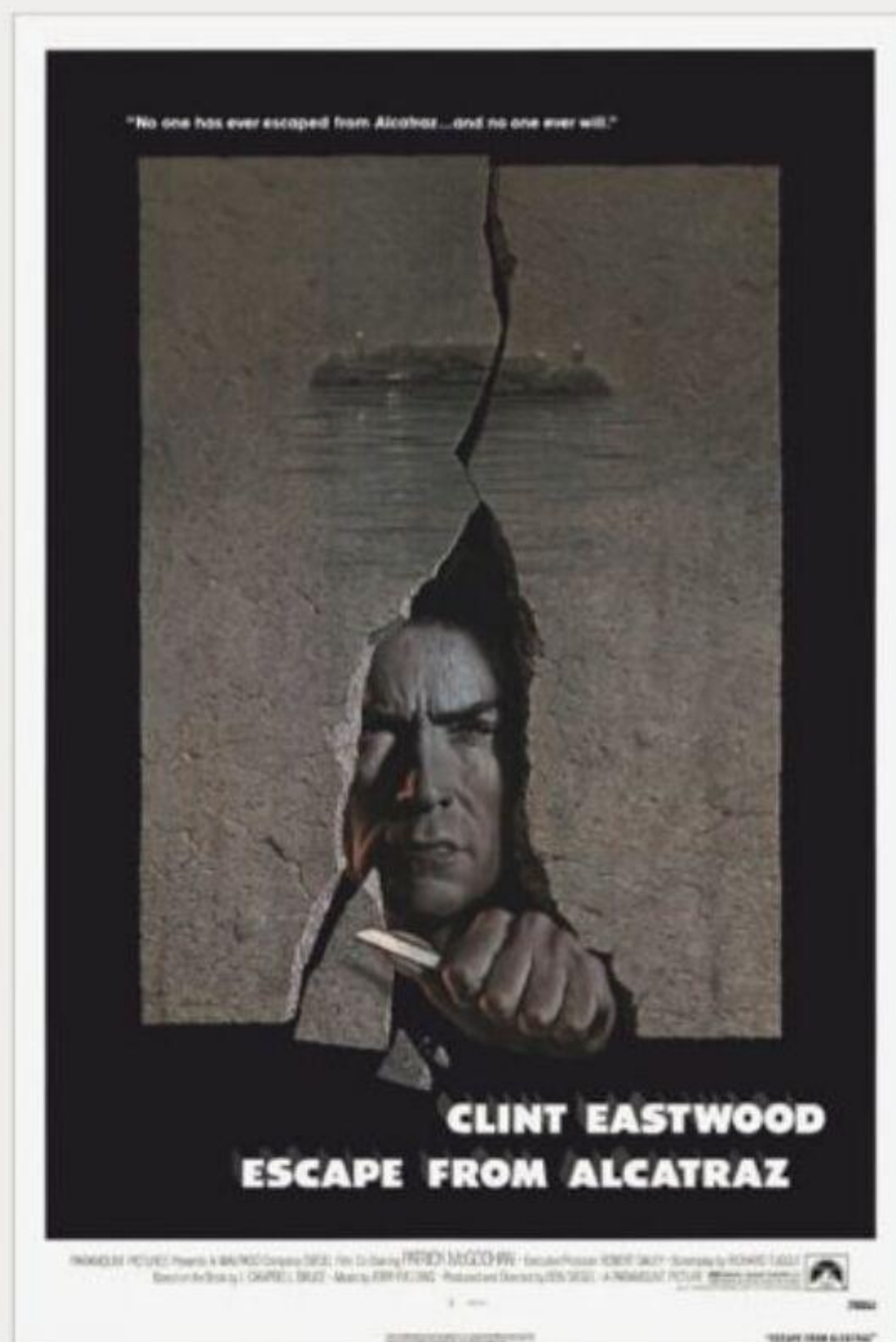


"Shawshank? Oh, please, that place is like escaping kindergarten."



ESCAPE FROM ALCATRAZ • 1979

Eastwood portrays career criminal and escape artist Frank Morris in the true story of the only possibly successful breakout from Alcatraz Island. (While the ending implies he survived the treacherous waters of San Francisco Bay, Morris' real-life fate was never known.) Notably, this was the last of Eastwood's five movies with director Don Siegel.



Bronco Billy: The neckerchief really pulls the outfit together.



1980s



BRONCO BILLY • 1980

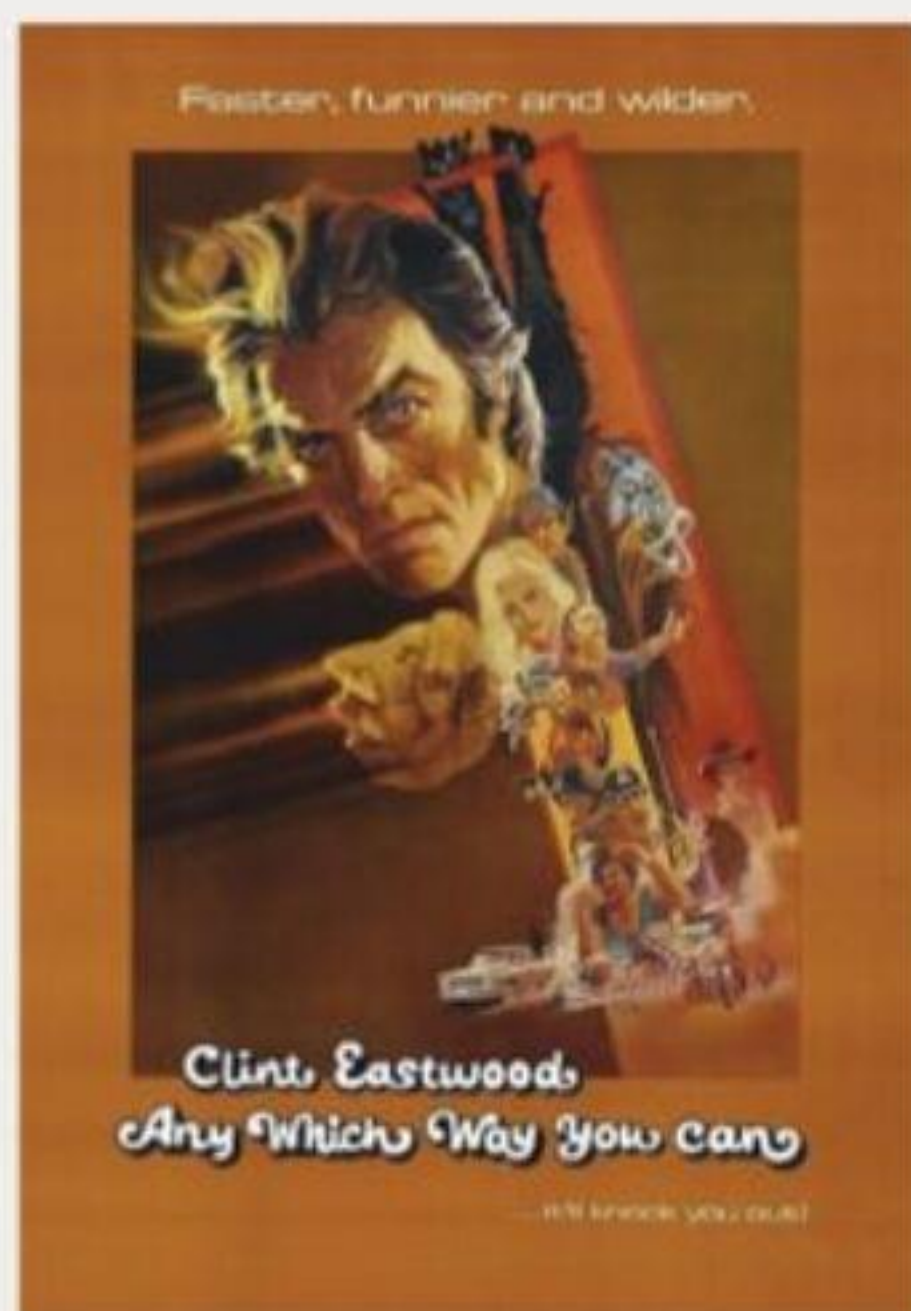
Eastwood is the operator and headliner of a traveling Wild West show that adds an heiress to the act after her scheming husband leaves her penniless. Though a modest box office success, Eastwood thought it should have done better. “But if, as a film director, I ever wanted to say something,” he later told an interviewer, “you’ll find it in *Bronco Billy*.”

ANY WHICH WAY YOU CAN • 1980

More monkey business! Or beer-swilling orangutan business that is, as the whole *Every Which Way You Can* gang reassembles for another round of bare-knuckle brawls, sight gags and general mayhem. Thought you’d never see Clint hanging from a chandelier? You thunk wrong.

FIREFOX • 1982

Eastwood is a hotshot military pilot and former POW who must infiltrate communist Russia and steal a futuristic fighter-jet prototype. The thrilling final aerial dogfight required special effects whiz John Dykstra (*Star Wars*, *Star Trek: The Motion Picture*) to invent new reverse-blue screen techniques, making this the closest Eastwood had come to science fiction to that point.



Before *Top Gun*, there was *Firefox*.

CRITIC'S CORNER

● **THE 1980S MARKED** a period of maturation for Eastwood. While his iconic role as the rugged antihero remained central to his persona, the decade saw him increasingly embrace more nuanced themes, solidifying his place as one of Hollywood's most respected directors.

A central theme in many of Eastwood's 1980s films is the exploration of personal redemption and the complexity of human morality. In *Pale Rider*, he's a mysterious preacher who helps a group of miners fight off a corrupt landowner. The film channels classic Western tropes but imbues them with a moral depth that plumbs the possibility of redemption for those steeped in violence. Though a much different type of film, *Honkytonk Man* similarly finds Eastwood as a struggling country singer during the Great Depression, emphasizing themes of ambition, failure and the fleeting nature of fame.

He also further explored the concept of fatherhood and mentorship. In *Heartbreak Ridge*, Eastwood is a seasoned Marine sergeant tasked with transforming a group of misfit soldiers. His character, while gruff and demanding, embodies a sense of duty and compassion, revealing Eastwood's growing skill in portraying characters with emotional depth and vulnerability. These films reflect a shift toward characters who, while still formidable, are also capable of growth.

By the end of the decade, Eastwood had further established himself as a box-office powerhouse and a filmmaker with a growing artistic vision. His films were no longer just action fests, but thoughtful explorations of morality, family and the human condition. And just to keep us guessing, sometimes they costarred an orangutan.

Honkytonk Man: No stunt hands needed for playing the piano.



Clint and actual son Kyle ready to hit the lost highway.





HONKYTONK MAN • 1982

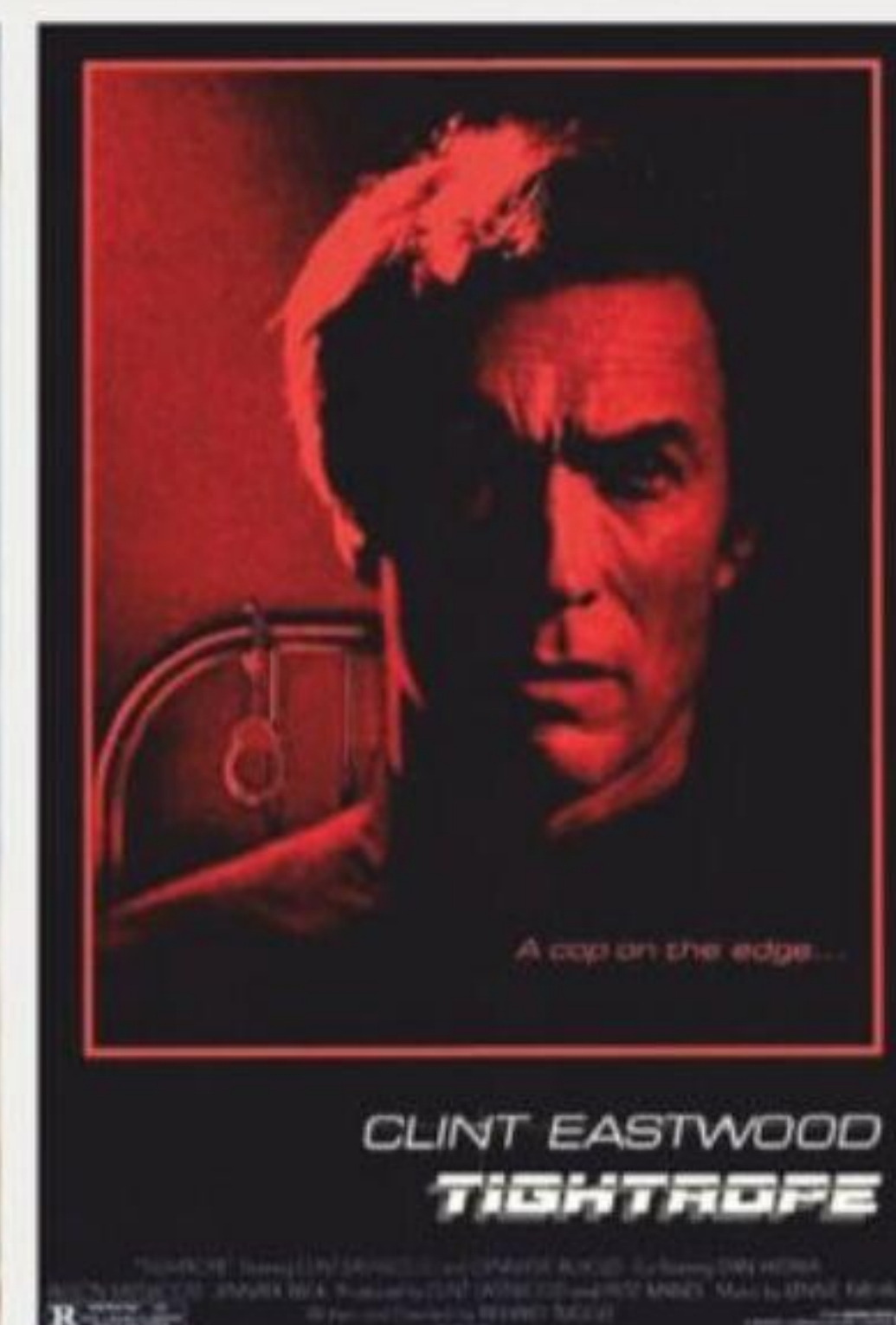
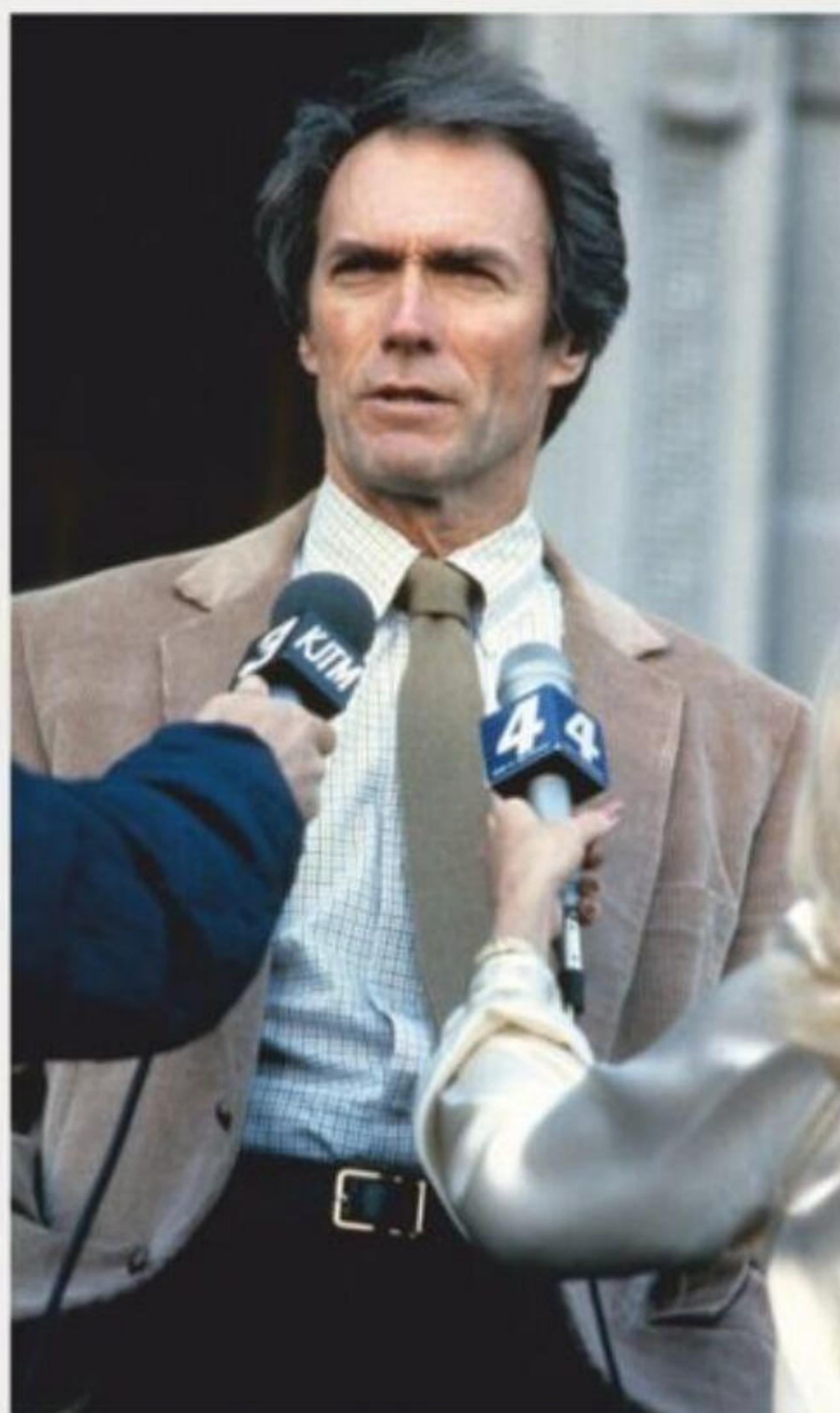
No wonder everyone used to assume that jazz aficionado Eastwood was actually a country-music fan. In this dramedy, he plays a Depression Era singer who gets a shot at the Grand Ole Opry even as his health rapidly declines on the road to Nashville. Notably, the sizable role of his nephew was played by Clint's then 14-year-old son, Kyle.

TIGHTROPE • 1984

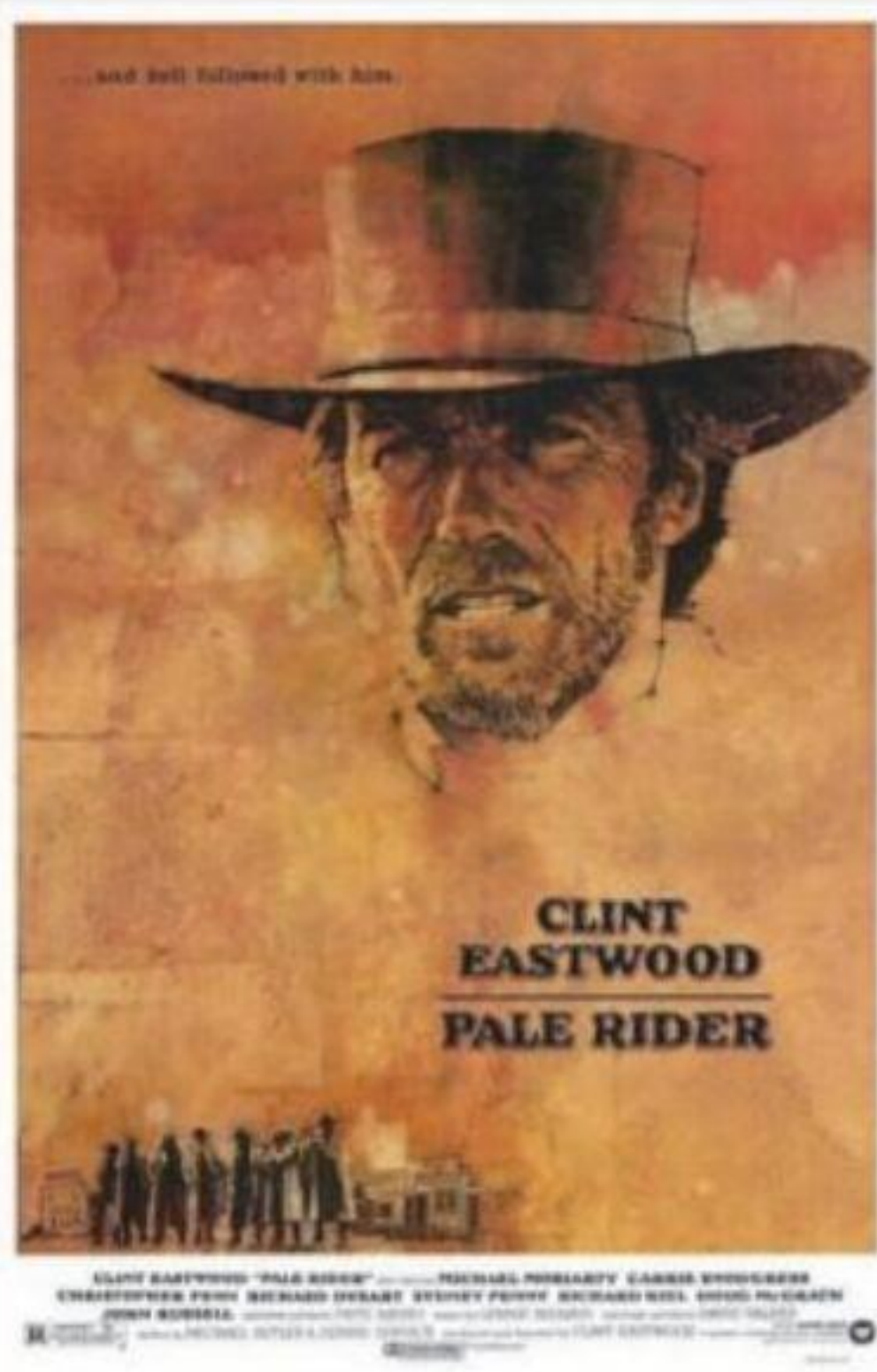
A few years ahead of when psycho-sexual thrillers became a Hollywood hot commodity, Eastwood plays a New Orleans detective who discovers he harbors a few kinks of his own while investigating a series of grisly prostitute murders. For the second movie in a row, one of Eastwood's children appears, this time 12-year-old Alison as his character's daughter.

CITY HEAT • 1984

Maybe it's the Depression-era setting. Maybe it's that Eastwood plays his cop character mostly straight while Burt Reynolds' gumshoe shoulders most of the comedy part of this overbaked crime-caper comedy. Mostly, fans would have preferred to see the two iconic tough guys pair up in a grittier buddy-cop flick, something more like the era's *48 Hrs.* or *Lethal Weapon*.



Between *Honkytonk Man*, *City Heat* and *Tightrope*, Eastwood was certainly jumping genres in the 1980s.



PALE RIDER • 1985

Westerns were out of fashion in the 1980s. And you have to admit that the plot, in which a nameless stranger rides into town and protects defenseless locals against a brutal mining baron, is sort of familiar. But Eastwood handled the material so well as actor and director that receptive audiences made it the biggest sagebrush saga of the decade.

HEARTBREAK RIDGE • 1986

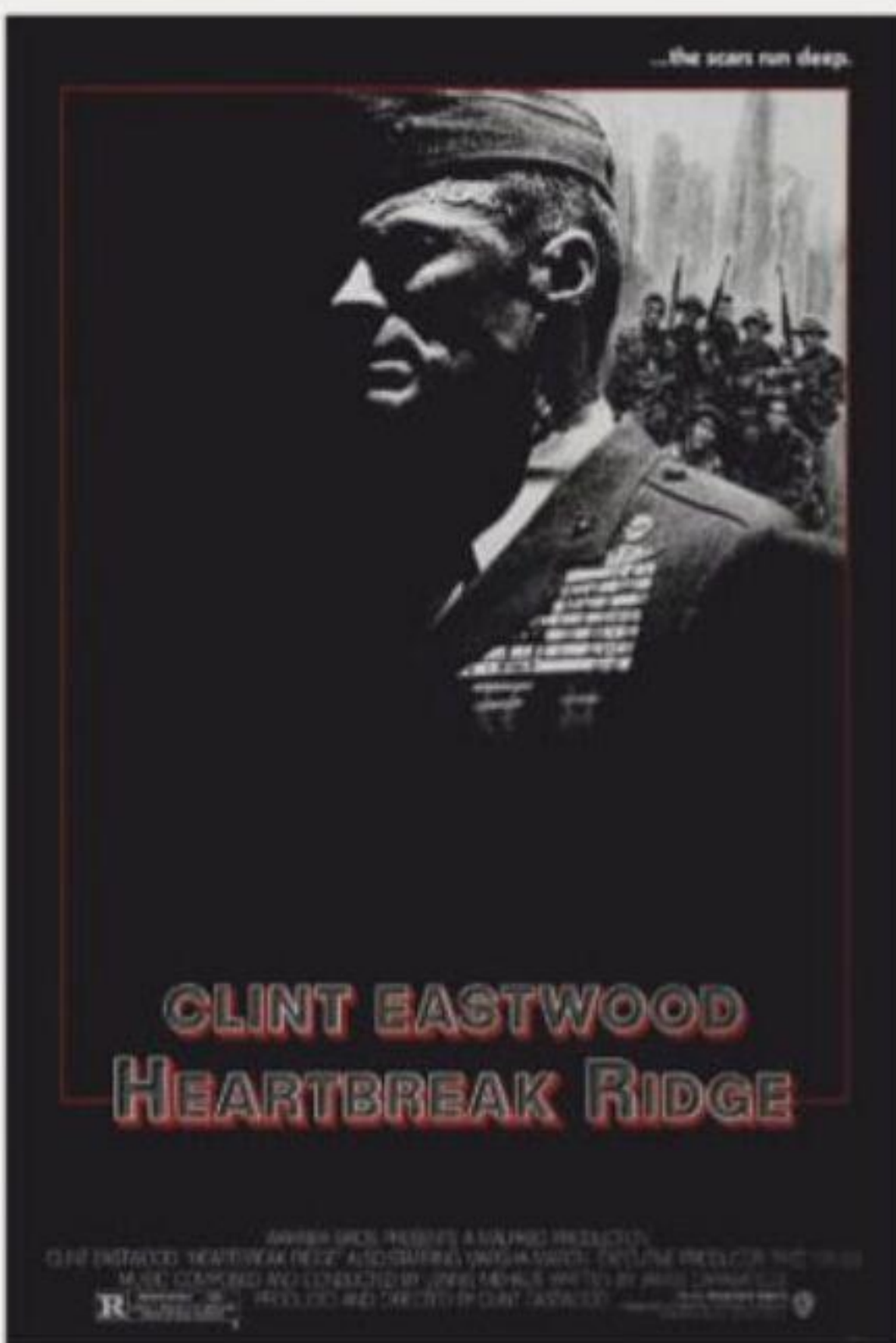
Dirty Harry meets *Stripes* as Eastwood's grizzled gunnery sergeant character growls his way through the modern military's more relaxed training methods to whip a platoon of undisciplined misfits into real Marines. It all comes to a head, and turns more serious, when the platoon takes part in the United States' 1983 invasion of Grenada.

PINK CADILLAC • 1989

In a bid to recapture the madcap magic of *Every Which Way but Loose*, Eastwood plays a skip tracer who dresses as a rodeo clown to nab his prey. When he takes an assignment to track down a bubbly bail jumper (Bernadette Peters), they fall for each other and end up pursued by her husband's band of bumbling white supremacists.



By the time of 1985's *Pale Rider*, riding horses was second nature.

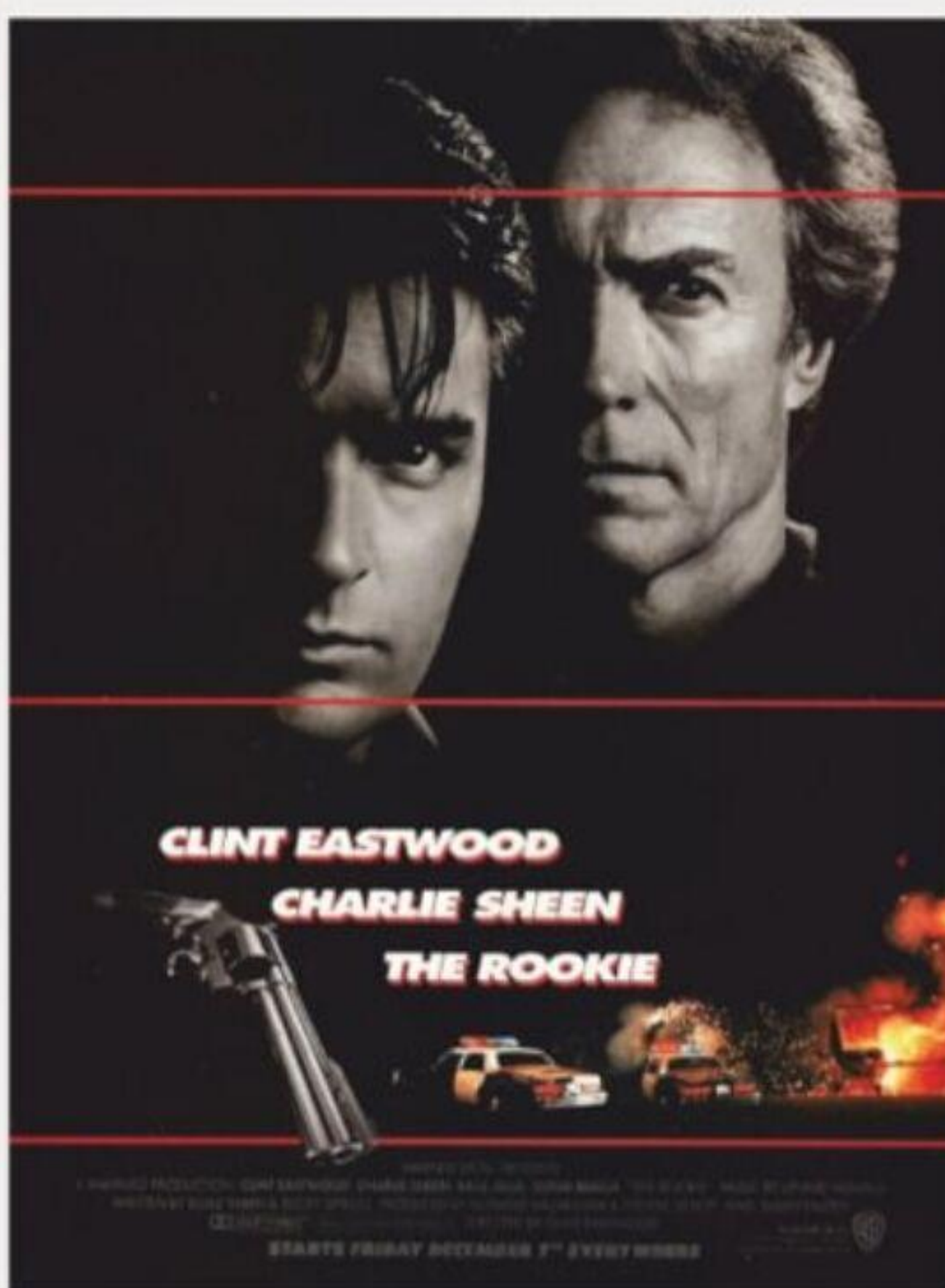


This page: Clint smash! Going
camo green in *Heartbreak Ridge*,
then trying out a pastel palette in
Pink Cadillac.

This guy seems
really bad at hunting
elephants.



1990s



This page, top: Sure, Eastwood and Sheen look banged up, but you should see the other dead guys. Middle: In *White Hunter Black Heart*, Eastwood directs himself in the role of a director directing actors.

• • •

WHITE HUNTER BLACK HEART • 1990

In a portrayal divergent from his own economical style, Eastwood plays a 1950s filmmaker (based on the legendary John Huston) who spends lavishly on an African-set production so that he can hunt big game. The meta irony is that Eastwood needed a bigger budget than usual, and despite positive reviews, *White Hunter Black Heart* lost money.

THE ROOKIE • 1990

Eastwood is the veteran detective out to avenge the killing of his partner. Charlie Sheen is his new partner who has a lot to learn about being a cop. Put *Dirty Harry*, *Thunderbolt and Lightfoot*, and every early '90s action movie into a blender and this pours out. If Eastwood ever phoned in a movie, it was this one.



UNFORGIVEN • 1992

Eastwood has bounced back with a western before. But this time was different. This seemingly simple tale of an aging outlaw hired to avenge the maiming of a prostitute managed to both justify and question the ramifications of violence. Audiences, critics and fellow filmmakers agreed on its artistic merit and sheer entertainment value, culminating in Eastwood's first Best Director Oscar. About damn time.



Fun fact: When Eastwood telephoned Richard Harris about playing English Bob, the esteemed British actor was watching *High Plains Drifter* and thought someone was playing a joke on him.



Eastwood goes over the edge for *In the Line of Fire*.

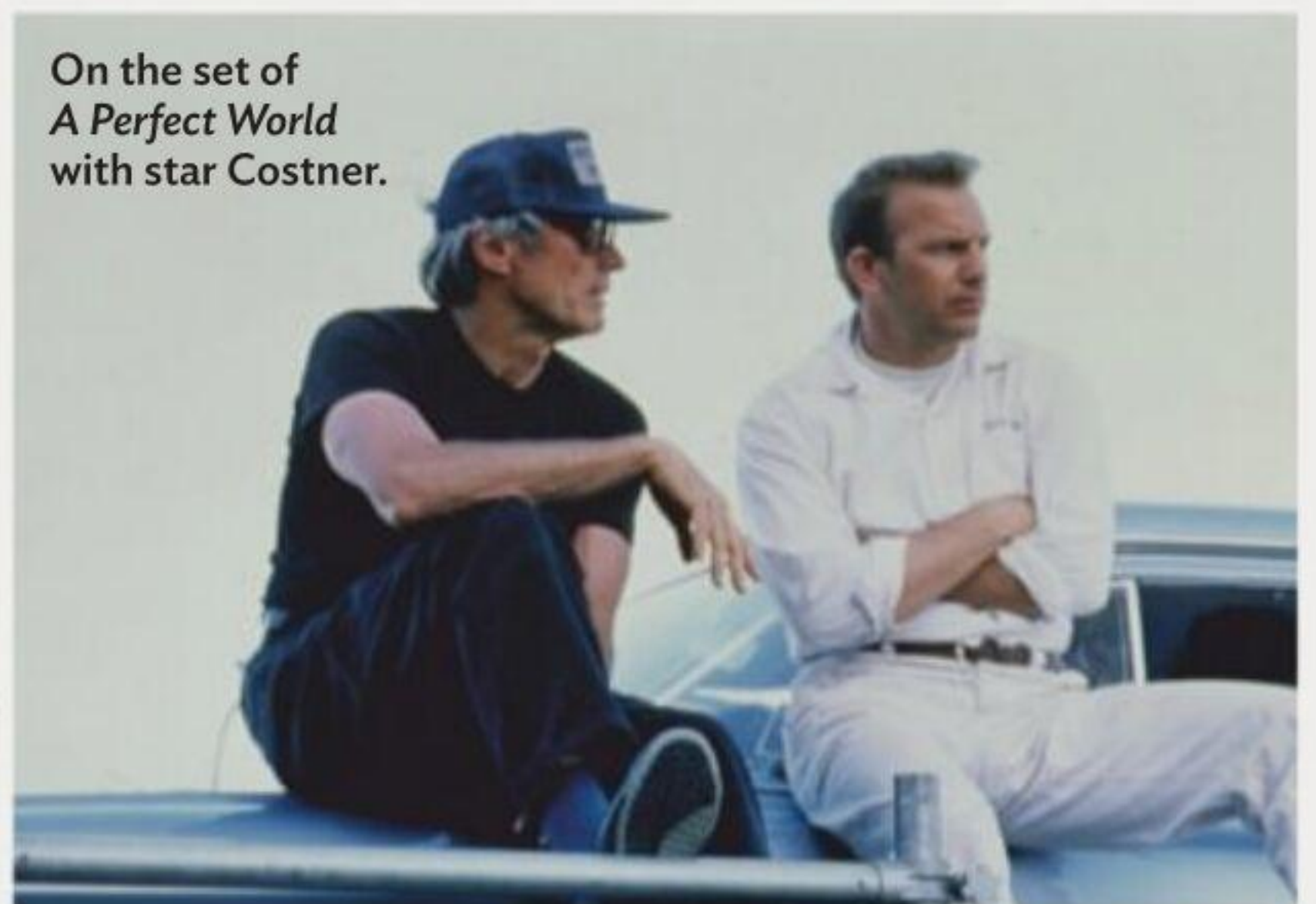


IN THE LINE OF FIRE • 1993

Unforgiven is a hard act to follow, but Eastwood turns in a solidly entertaining performance as the only Secret Service agent still on the job who was present at JFK's assassination. Wracked with guilt, he grows obsessive when drawn into a cat-and-mouse game with a calculating new assassin. Eastwood and John Malkovich should've worked together earlier!

A PERFECT WORLD • 1993

Director Eastwood takes an onscreen back-seat to star Kevin Costner (himself a recent Oscar-winning director of a western, for *Dances with Wolves*) in this 1963-set drama about an escaped convict who bonds with the boy he takes on the road as a hostage. Oddly, the movie was more popular overseas than in America.



On the set of *A Perfect World* with star Costner.





CLINT THE SQUINT

● **VERY FEW ACTORS HAVE BEEN AS KNOWN** for a facial expression as Eastwood is for his squint. It doesn't help that his trademark expression rhymes with his name, just sitting there like a big, fat target for critics and profile writers. Sergio Leone, director of Eastwood's 1960s spaghetti westerns, first made "the squint" a star with his fondness for extreme closeups. By cutting pages of his own dialogue, Eastwood was complicit, relying on pinched eyes to convey suspicion or irritation. The squeezed glare continued to be deployed to great effect in *Dirty Harry* through *Unforgiven*. Heck, the Clint squint is practically a costar in *Heartbreak Ridge*. But by the time of 2008's acclaimed *Gran Torino*, the squint, like the man who wields it, had expanded its range to express pain and sorrow. What does Eastwood himself think of his hallmark mien? "My eyes just can't take too much light," he sidestepped to talk show host Tom Snyder in 1980. "So therefore I squint. There's nothing I can do about that even if I was playing a non-Dirty Harry role."

Costner in a cornfield:
Where have we seen
that before?



CRITIC'S CORNER

● THE 1990S WITNESSED the final surrender of any critics who still regarded Eastwood as a maker of pulp material for unsophisticated audiences. As both actor and director, Eastwood explored new terrain, including revisionist takes on classic genres and a surprise foray into romantic drama.

A defining film of the decade, *Unforgiven* stands as a prime example of Eastwood's ability to deconstruct the myth of the Western hero. Eastwood plays William Munny, a former outlaw drawn back into a life of violence for one last job. The film deconstructs the glorified image of the gunslinger, portraying Munny not as a stoic, righteous figure, but as a flawed man grappling with guilt and the consequences of his past actions. The film won multiple Academy Awards, including Best Picture and Best Director, cementing Eastwood's reputation as a master storyteller.

In high contrast just two years later, *The Bridges of Madison County* presented Eastwood in an unexpected light as a contemporary romantic lead. Playing a wandering *National Geographic* photographer who embarks on a brief, passionate affair with a lovelorn Iowa woman, his performance further (if less provocatively) subverts the rugged masculinity of earlier roles. The film explores themes of love, loss and regret, with Eastwood delivering a nuanced portrayal of a man seeking connection in the second half of life.

Toss in a traditional police drama such as *The Rookie* and a new interest in political thrillers with *In the Line of Fire* and *Absolute Power*, and you have what was arguably the most varied decade of Eastwood's career.

Eastwood and Streep.
It actually happened!



Eastwood as cat burglar
in *Absolute Power*.



THE BRIDGES OF MADISON COUNTY • 1995

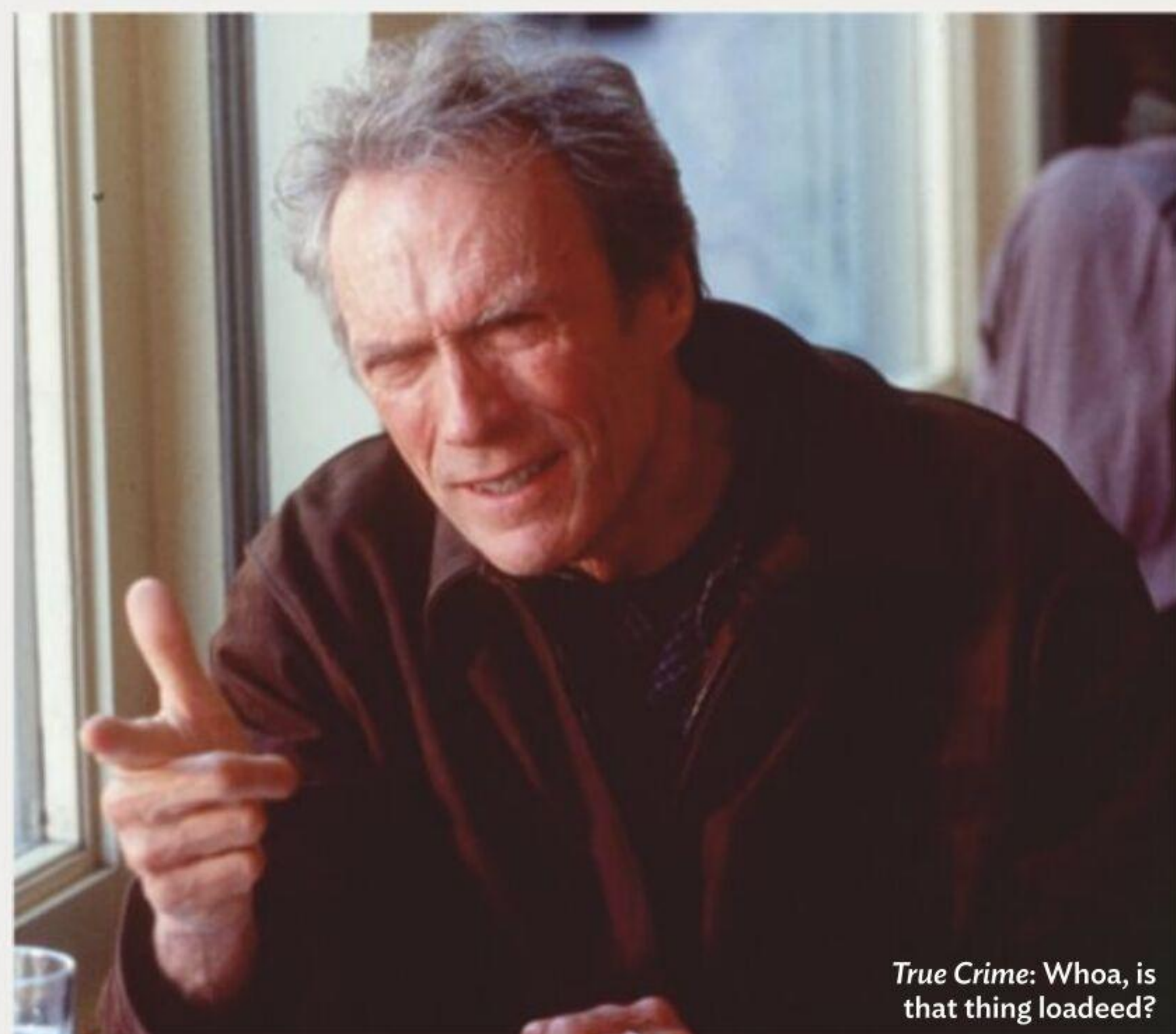
Leading man Eastwood turns in the most romantic performance (that's right, *romantic*) of his career as a *National Geographic* photojournalist who has a passionate affair with an Iowa farm wife (Meryl Streep!). As director, he managed to reign in the bestselling novel's schmaltz enough that critics preferred the film. *Dirty Harry* it ain't, though.

ABSOLUTE POWER • 1997

A master jewel thief is burgling a mansion when the lady of the house is killed during a sexual rendezvous gone wrong with the president of the United States. What are the odds? Still, the stakes couldn't be higher for a taut political thriller that again pits Eastwood against his *Unforgiven* costar, Gene Hackman.

TRUE CRIME • 1999

An investigative newspaper reporter takes over a deceased colleague's coverage of the upcoming execution of a convicted murderer. When he suspects that the doomed man is innocent, he races against time to reinterview witnesses and discover the identity of the real killer. Tick tock, tick tock...



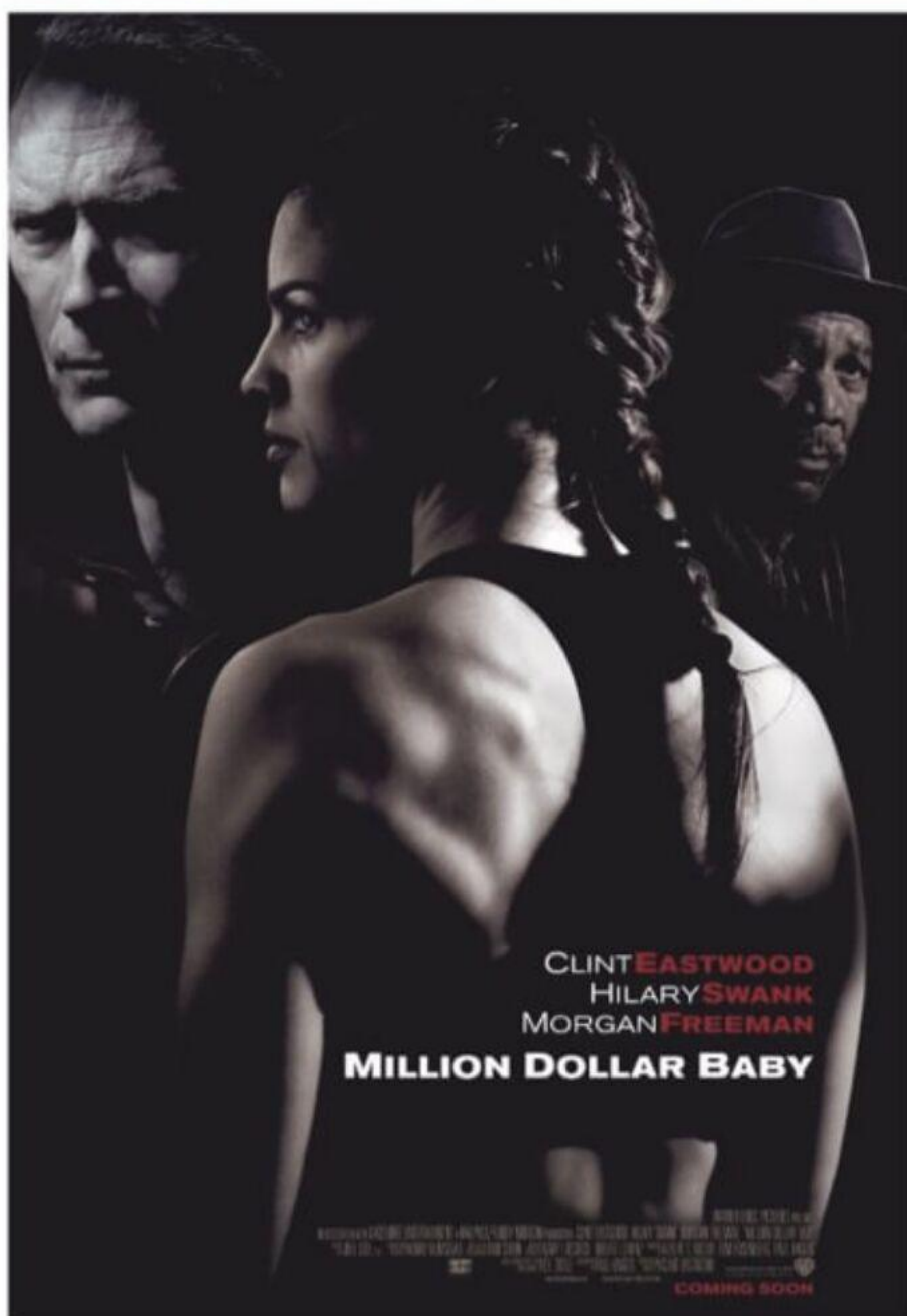
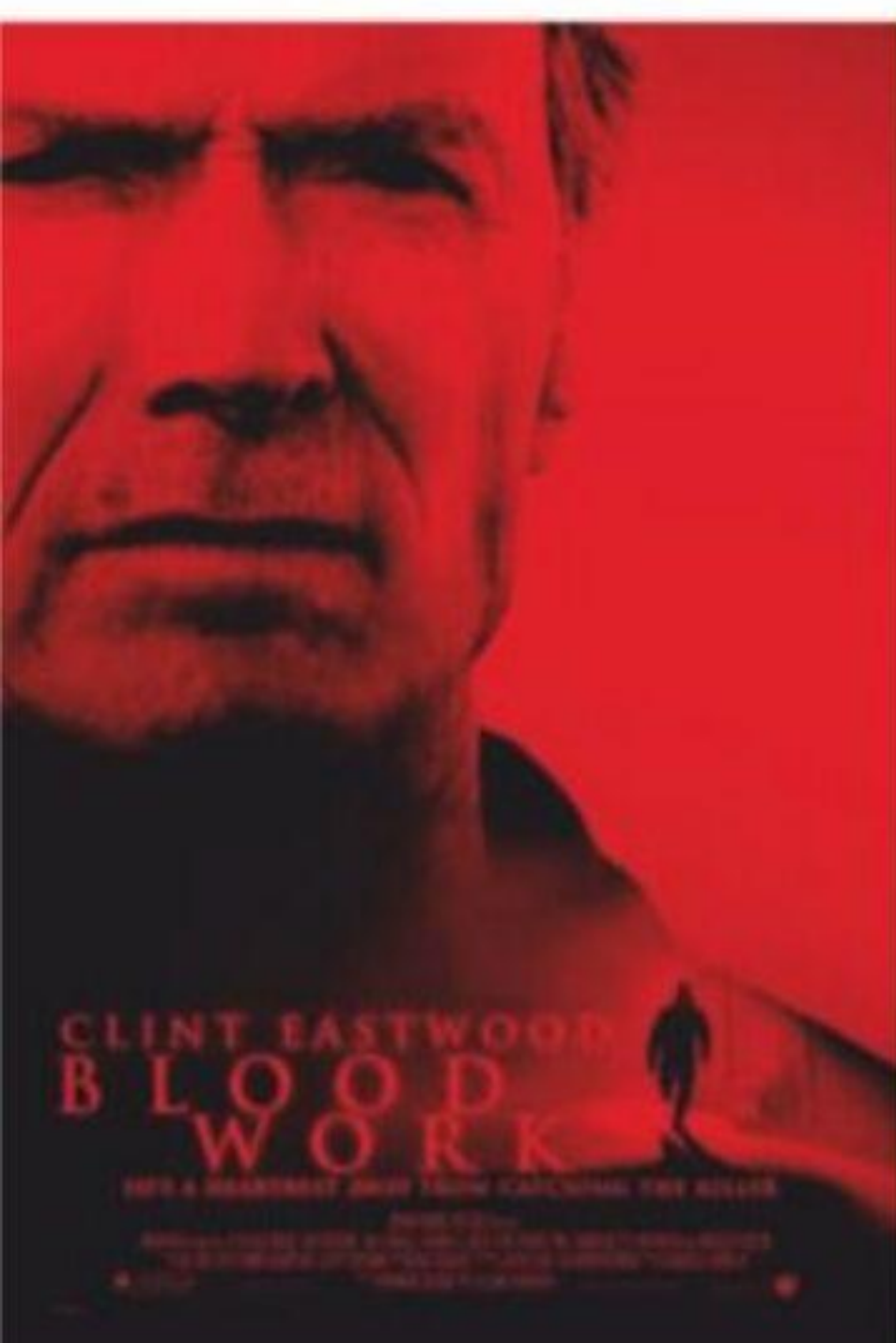
True Crime: Whoa, is that thing loaded?

2000-PRESENT



They're all with NASA. Some are also with AARP.

The champ:
Oscar winner
Million Dollar Baby.



SPACE COWBOYS • 2000

Clint in space! Four long-retired test pilots must regroup to save Earth from a failing, nuke-armed satellite. Even amid loads of special effects and NASA jargon, the real joy of Eastwood's only real sci-fi flick is the effortless interaction between Eastwood, Tommy Lee Jones, James Garner and Donald "Oddball" Sutherland.

BLOOD WORK • 2002

A retired FBI profiler agrees to investigate the murder of the woman whose death provided the heart for his life-saving transplant. As his initial suspects meet untimely fates, he realizes that the killer from one of his cold cases has returned and may be closer to home than he ever knew.

MILLION DOLLAR BABY • 2004

It opens like a formula movie, with Eastwood as a crusty old trainer who reluctantly trains a penniless female boxer. As their father-daughter bond deepens through success and a tragedy that lands like a knockout punch, it becomes something else—perhaps the most emotionally rich film of Eastwood's oeuvre. Oscar worthy? You bet, as Hilary Swank wins Best Actress and Eastwood becomes the oldest person to win Best Director.

Gran Torino: Knocking back PBRs and scaring people off his lawn.



Eastwood's father-figure period included *Gran Torino*...



...and *Trouble with the Curve*.

GRAN TORINO • 2008

After a few director-only movies, Eastwood is back on the screen and crustier than ever as Walt Kowalski, a politically incorrect widower who displays more affection for his lawn and classic muscle car than he does his Hmong immigrant neighbors. But when a good kid gets pressured by a local gang, Walt stands up to them no matter the cost.

TROUBLE WITH THE CURVE • 2012

In Eastwood's first movie that he didn't direct since 1993's *In the Line of Fire*, he plays an aging pro baseball scout whose estranged daughter (Amy Adams) reluctantly joins him on the road to evaluate a prospect. Their relationship isn't helped by the trip, until dad's old-school instincts jeopardize his future with the team.

THE MULE • 2018

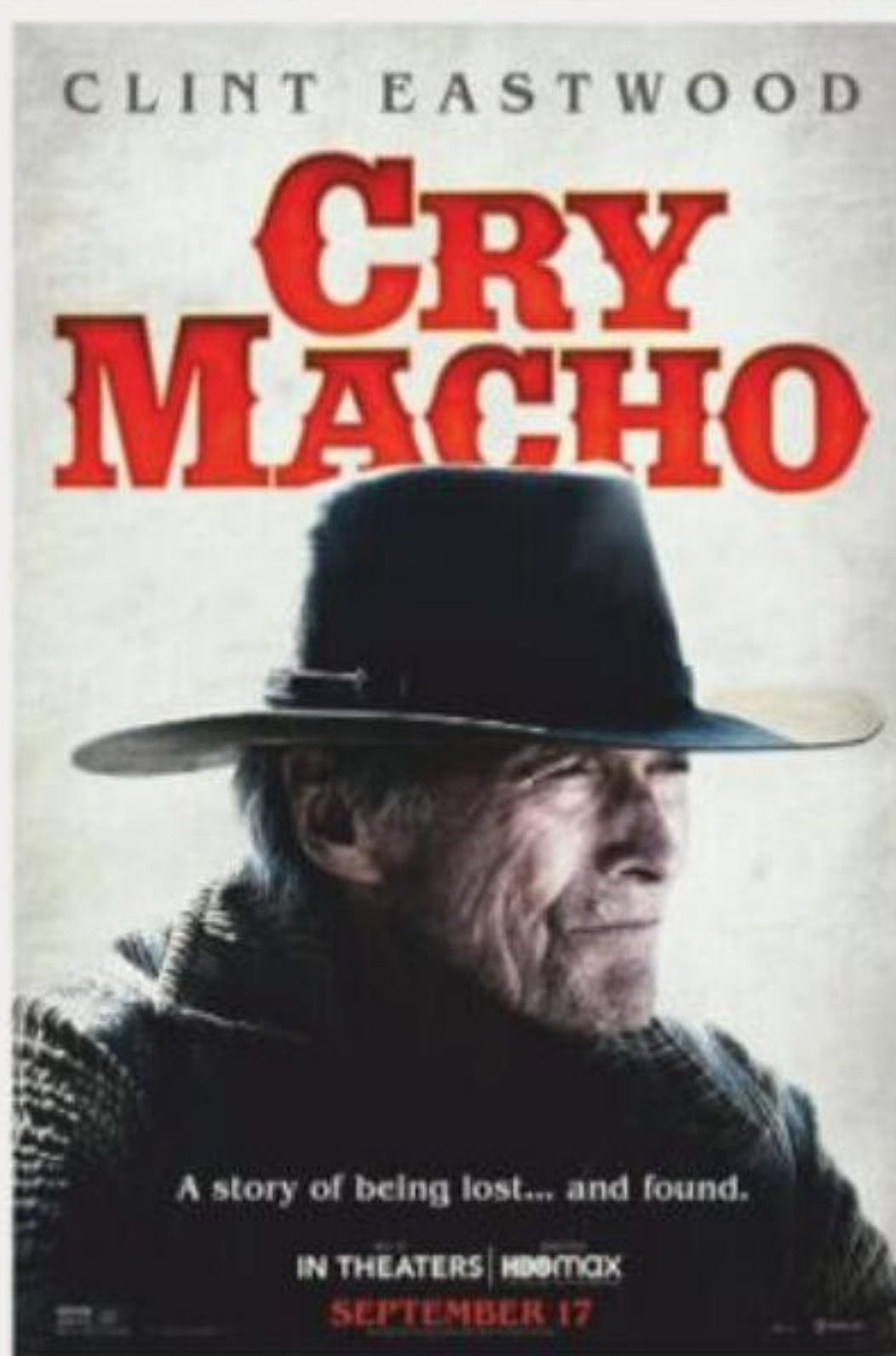
Based on a true story, Eastwood plays an elderly, down-on-his luck Midwesterner recruited by a Mexican drug cartel to transport cocaine because a codger like him is unlikely to be suspected by the DEA. Hey, what could go wrong?

CRY MACHO • 2021

Like *Gran Torino* and *The Mule*, Eastwood's possibly final starring role pursues revisionist themes of what it really means to be a man, this time playing a former rodeo cowboy tasked with reuniting a troubled Mexican teen with his American father. As director, Eastwood could have pointed the camera away from the crags and lines of his 90-year-old face. Not a chance.



Cry Macho



The Mule

CRITIC'S CORNER

EASTWOOD'S FILMS from the turn of the millennium onward have continued to explore themes of redemption and violence, while bringing aging and mortality to the forefront.

In the Oscar-winning *Million Dollar Baby*, he plays Frankie Dunn, a grizzled boxing trainer who has lived a life filled with regret and isolation. As he reluctantly takes on the mentorship of Maggie Fitzgerald, a determined young woman aching to become a champion, Frankie is forced to confront past mistakes and fears. (All of which is visually communicated by director Eastwood's brilliant use of heavy shadows.) The heartbreaking conclusion, where Frankie makes a morally complex decision regarding Maggie's future, underscores themes of loss and the frailty of life.

Similarly, in *Gran Torino*, Eastwood's character, Walt Kowalski, is a cantankerous Korean War vet alienated by a world that seems to have passed him by. Walt's gruffness masks a man grappling with regret and loneliness as he chooses redemption through his unlikely relationship with immigrant neighbors. The film explores themes of generational conflict, but also is a meditation on the challenges of growing old and confronting one's flaws. Considering Eastwood's earlier work, it's almost revolutionary that in the climax, he chooses resolution by inviting violence to be inflicted upon him, instead of doling it out.

Overall, Eastwood's later films depict aging not as a period of decline but as an opportunity for transformation, with characters finding meaning, however unconventionally, in their twilight years. These films have resonated deeply with audiences, reinforcing Eastwood's relevance as a filmmaker and his mastery of interpreting emotional complexity.



DIRECTOR'S CHAIR

Clint Eastwood runs a no-nonsense
movie set. And Hollywood has come to
love him for it.



THE 2024 COURTROOM

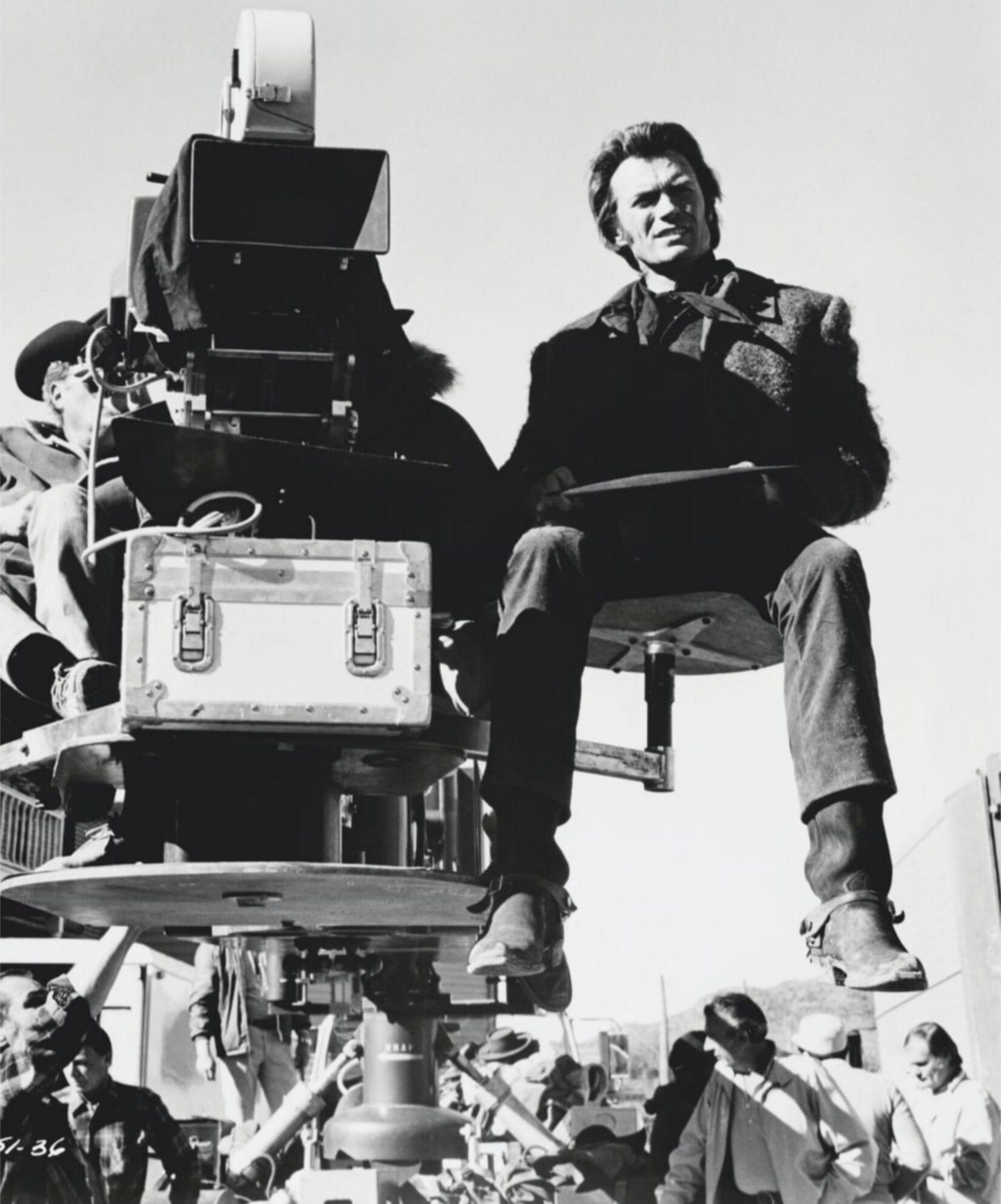
drama *Juror #2* was yet another movie milestone for Clint Eastwood, marking his 40th time in the director's chair. If that strikes you as a big number, you're not wrong—he's directed more movies than either Steven Spielberg or Martin Scorsese. Making it even more remarkable is that he's directed himself in more than half of those outings, including the two for which he's won Oscars for Best Director.

Double duty began with his very first directorial effort, the 1971 psychological thriller *Play Misty for Me*. The fact that he was handed the reins in that era is a bit of a surprise. "People didn't really do that at the time, go from actor to director," he told *The Daily Telegraph* in 2010. Though breakout roles in a handful of westerns and a pair of WWII movies had made him a bankable star by 1970, studio executives would have preferred to pigeonhole him in those genres, and keep all his talents on the screen. "It took a long time for the prejudice about me to break," he said in a 1988 *Esquire* profile. "I was never part of the prestige department of the studio. I wasn't supposed to do anything by expert opinions."

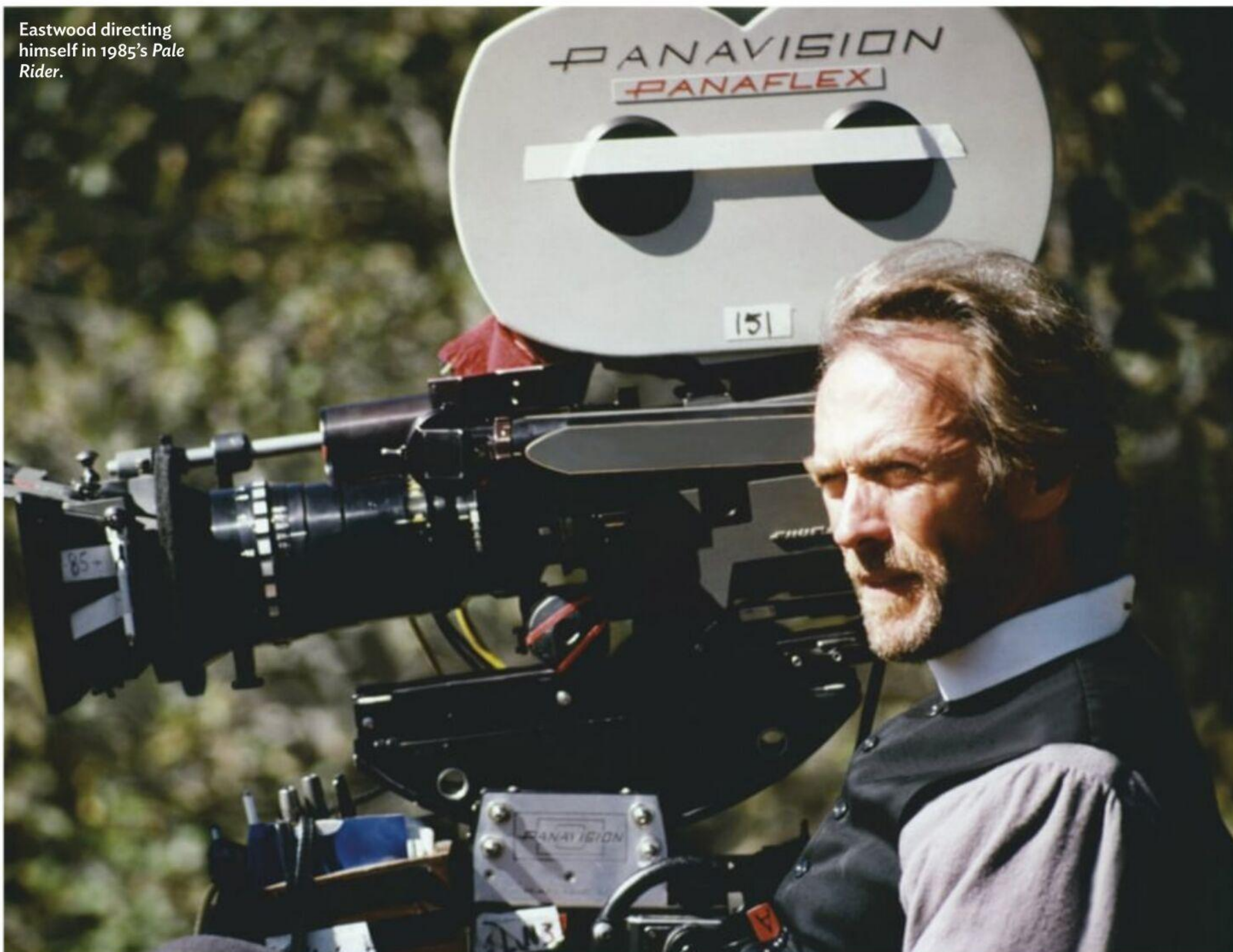
But leading-man success did provide leverage. If studio bosses wanted Eastwood to saddle up for another sure-thing western, they'd also have to let him try his hand behind the camera. Even so, Eastwood had to forego a star salary for *Play Misty for Me*, working for union scale. Already 40 years old at the dawn of the 1970s, he also was considering his future in Hollywood, he told *GQ* in 2009. "I said, 'Some-day I'm gonna look out there [on the screen] and I'm not gonna like what I see. And I don't necessarily want to be out of business. I like doing this.'"

Eastwood's production company, Malpaso Productions, has kept a stucco bungalow office in a shady corner of Warner Bros. studio in Burbank, Calif., since 1975. It's furnished simply: wood paneling, a few pieces of furniture, flat-screen TV, framed movie posters including an Italian broadsheet for *A Fistful of Dollars*. It's from there that Eastwood has planned every movie he's made since *The Outlaw Josey Wales*. He directed the majority of those movies, and has admitted that during the especially prolific 1970s, he put himself in charge because he couldn't find another director he trusted.

Eastwood in 1972,
sitting tall in the saddle
as usual.



Eastwood directing himself in 1985's *Pale Rider*.



Along the way, Eastwood gained a reputation for making movies a certain way. Unlike so many Hollywood productions that run on chaos and behind-the-scenes drama, his sets are low-key and follow no-nonsense, get-it-done rules. A chief one is that the script must be finished before he'll start filming, and then he shoots that script without constant rewrites. Accordingly, there are no meandering discussions about how to do a scene—actors know his style and show up ready to act. Still, some are shocked when he skips rehearsals or moves on from a scene after one take. "Artistically, I like to see the person the first time the situation ever crosses their brain and... the first time the words come out of their mouths. I've seen great actors do amazing things on the first take," he told *Esquire* in 2010. "I guess the 'Clint way' is just to realize you've got it when you've got it."

For an example of how strictly Eastwood follows his movie-making philosophy, consider when he was directing Kevin Costner in 1993's *A Perfect World*. When Costner wouldn't emerge from his trailer for a scene in which he was to walk through a field, impatient Eastwood shot it using Costner's double and quickly moved on.

Eastwood employs the same key crew members for movie after movie, turning them into a well-oiled machine that keeps things rolling at his quick pace. (Another on-set idiosyncrasy is that he says "OK" instead of "action" and "Let's move on" instead of 'cut.')

What drives him crazy on sets? "Waste. Total ineptness. Total inefficiency," he told *GQ*. Accordingly, Eastwood's movies often wrap early and under budget, rarities that made him a favorite with studio execs even though he famously doesn't pay heed to their script suggestions.

That doesn't mean he isn't equally invested in the artistic merits of his labors, a process he believes starts with casting.



Directing *Cry Macho*.

"Just cast the proper people and... a lot of things take care of themselves," he said in an interview conducted at Loyola Marymount University's School of Film and Television. "You get actors that like to give a lot to the role and who appreciate the role on the same level that you do." Or, as he told *Esquire* of his artistic process, "Without sounding like a pseudointellectual dipship, it's my responsibility to be true to myself."

When critics attempt to over-analyze the recurring themes and motifs of his body of directorial work, however, Eastwood typically declines to play along. "I've always felt that if I examine myself too much, I'll find out what I know and don't know, and I'll burst the bubble," he said. "I've gotten so lucky relying on my animal instincts. I'd rather keep a little bit of the animal alive." ●

Forest Whitaker and Diane Venora in *Bird*.



Angelina Jolie in *Changeling*.



Bradley Cooper in *American Sniper*.



OFF CAMERA

Clint Eastwood movies *not* starring Clint Eastwood

• • •

BREEZY • 1973

A very '70s story about a middle-aged executive's fling with a carefree hippie gal.

BIRD • 1988

Passion projects don't get more passionate than this artsy biopic about jazz great Charlie "Bird" Parker.

MIDNIGHT IN THE GARDEN OF GOOD AND EVIL • 1997

After the success of *The Bridges of Madison County*, Eastwood took on another bestseller.

MYSTIC RIVER • 2003

Eastwood took stars Sean Pen and Tim Robbins deep into the ramifications of a Boston murder.

FLAGS OF OUR FATHERS • 2006

First Eastwood helmed a tribute to the Americans who fought at Iwo Jima...

LETTERS FROM IWO JIMA • 2006

...then turned around and told of the same battle through the eyes of doomed Japanese soldiers.

CHANGELING • 2008

Eastwood reportedly cast Angelina Jolie because her face matched the film's 1920s setting.

INVICTUS • 2009

Matt Damon plays a rugby pro and Morgan Freeman plays Nelson Mandela in this South Africa-set sports movie.

HEREAFTER • 2010

Eastwood detours into the supernatural with intersecting tales of the afterlife.

J. EDGAR • 2011

Leonardo DiCaprio stars in a biopic about the long-time head of the F.B.I.

JERSEY BOYS • 2014

Eastwood brings the jukebox stage musical about The Four Seasons to the screen.

AMERICAN SNIPER • 2014

A deft handling of the toll felt by a deadly Navy Seal marksman after he returns from Iraq.

SULLY • 2016

Tom Hanks stars as the "Miracle on the Hudson" hero pilot.

15:17 TO PARIS • 2018

Eastwood cast the three American men who stopped a terrorist attack to play themselves.

RICHARD JEWELL • 2019

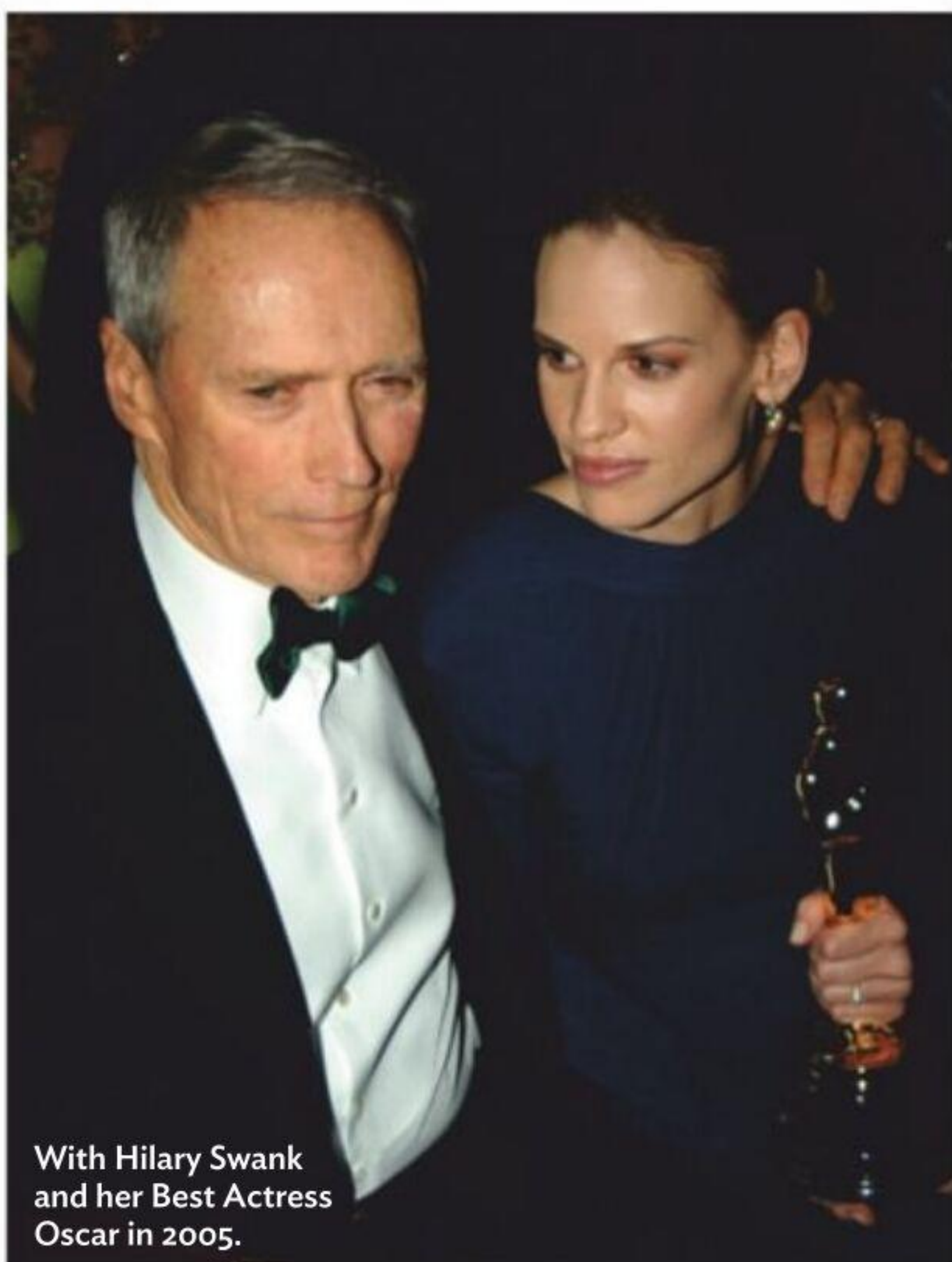
More ripped-from-the-headlines drama, about the security guard wrongly suspected of the 1996 Olympics bombing in Atlanta.

JUROR #2 • 2024

A man chosen for a murder-trial jury realizes he could be responsible for the death.

PAINT THE TOWN RED

Even when out and about with other celebrities, Clint Eastwood stands out from the crowd.



With Hilary Swank and her Best Actress Oscar in 2005.

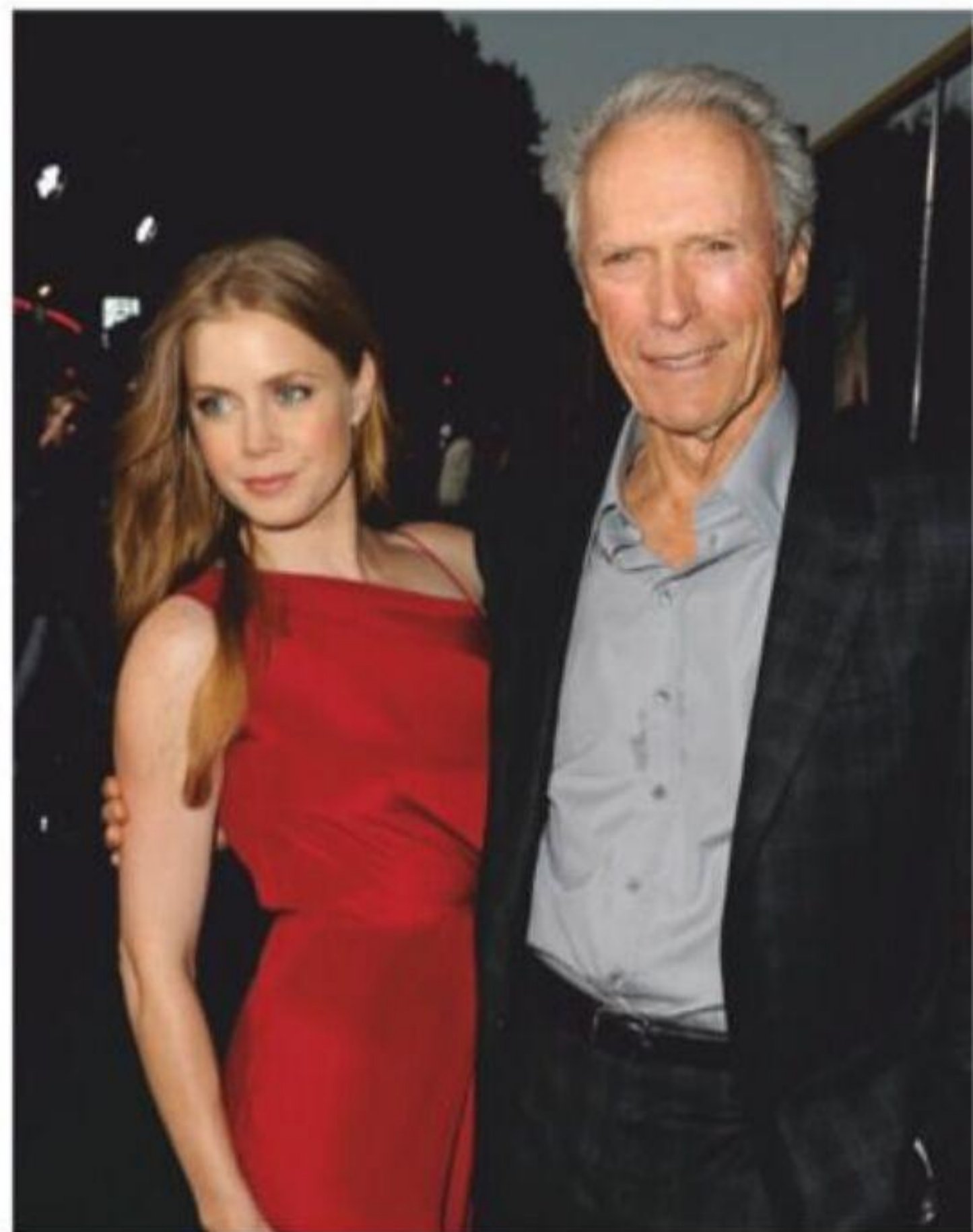
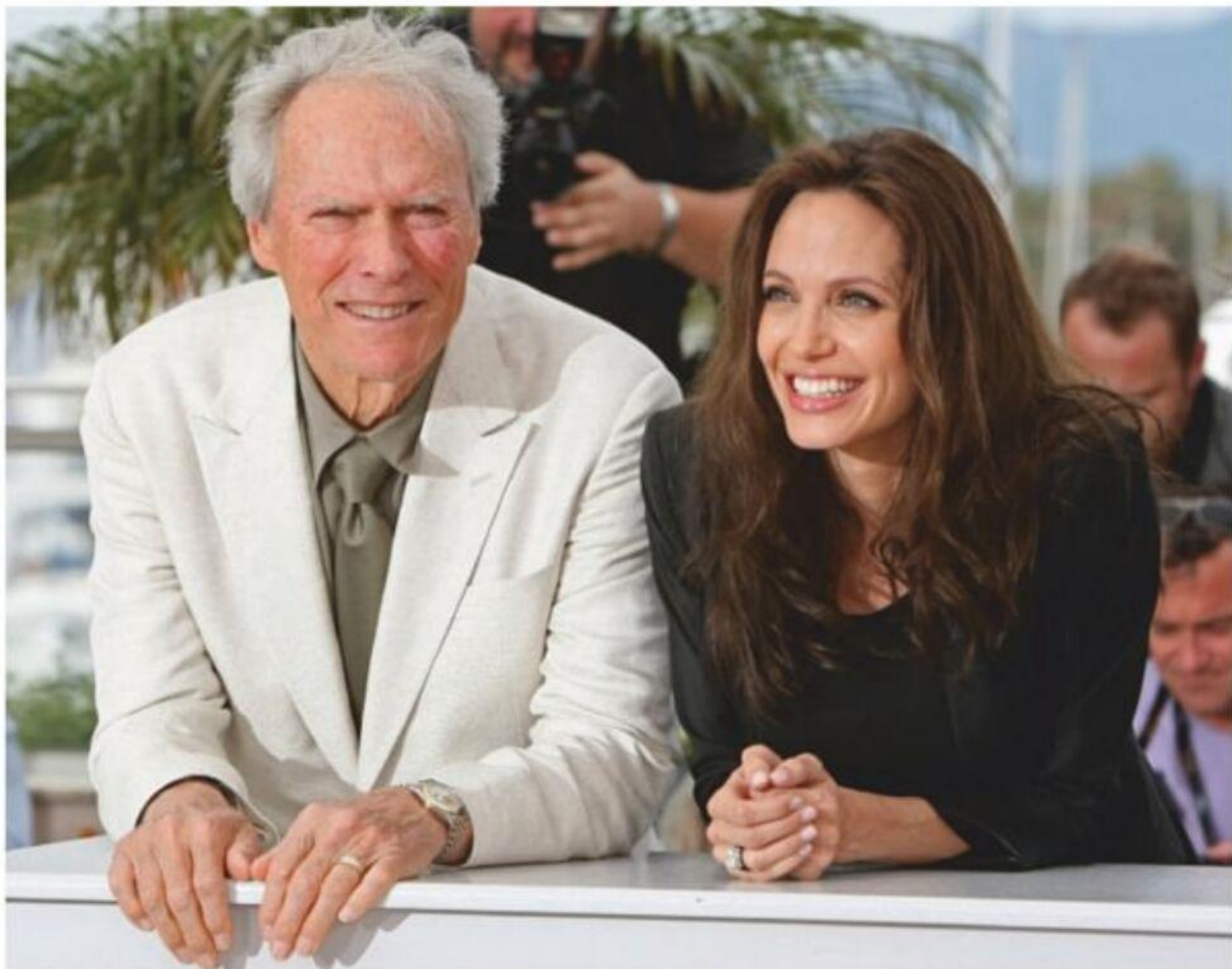


At the 1984 *City Heat* premiere with Sondra Locke, Burt Reynolds and Loni Anderson.





Facing the press with a grin at the 2014 Los Angeles Film Festival.



This page, clockwise from top: Hanging with Angelina Jolie at Cannes, on the red carpet with *Trouble with the Curve* costar Amy Adams, in Paris with *Bird* star Forest Whitaker in 1988, posing with Meryl Streep, Bradley Cooper and Oscar statuettes made of Legos in 2015.

Showing 3-year-old son Kyle how to eat crab at Fisherman's Wharf, 1971.



With Kyle on the set of *Honkytonk Man*.



Attending the 1993 Directors Guild Awards with Frances Fisher.



PERSONAL AND VERY PRIVATE

A look inside Clint Eastwood's unconventional family album.

...

CLINT EASTWOOD

has starred in 50 movies during his long, prolific career, and notably, he's played a husband or father in only a handful. (If you think you recall Dirty Harry playing catch with an adorable moppet, you're mistaken.) His off-screen life is a different story—over the decades he's amassed enough wives, girlfriends and offspring for three men. As with his career, however, he's conducted his personal relationships according to his own rules.

Fresh out of the Army in 1953, Eastwood was set up on a blind date with Maggie Johnson, an attractive blonde soon to graduate from the University of California, Berkeley. "I came down the stairs of the sorority house and he had his back to me," she recalled to Eastwood biographer Richard Schickel. "When he turned around, I was amazed at what he

looked like. Plus, he was understated and that kind of appealed to me."

Eastwood and Johnson continued dating after they both relocated to Los Angeles. At the same time, he fathered a child with another woman he'd been seeing in Seattle. He reportedly was unaware of daughter Laurie Murray's birth, and it wasn't until years later that they reconnected and became close—she's even attended movie premieres with him. (Wrap your brain around this: Eastwood's eldest child is now 71 years old!)

Eastwood wed Johnson in 1953. With Clint trying to break into Hollywood, they appeared in publicity shoots together, but it seems the marriage was shaky from the start. By 1959, he was having an affair with Roxanne Tunis, a stuntwoman on *Rawhide*. That relation-



Clint and Maggie trying on scuba gear in 1960.

ship, which played out fairly publicly for more than a decade, produced another daughter, Kimber Lee Eastwood, in 1964. Regardless, Clint and Maggie remained married and eventually had two children of their own, Kyle, born in 1968, and Alison, born in 1972.

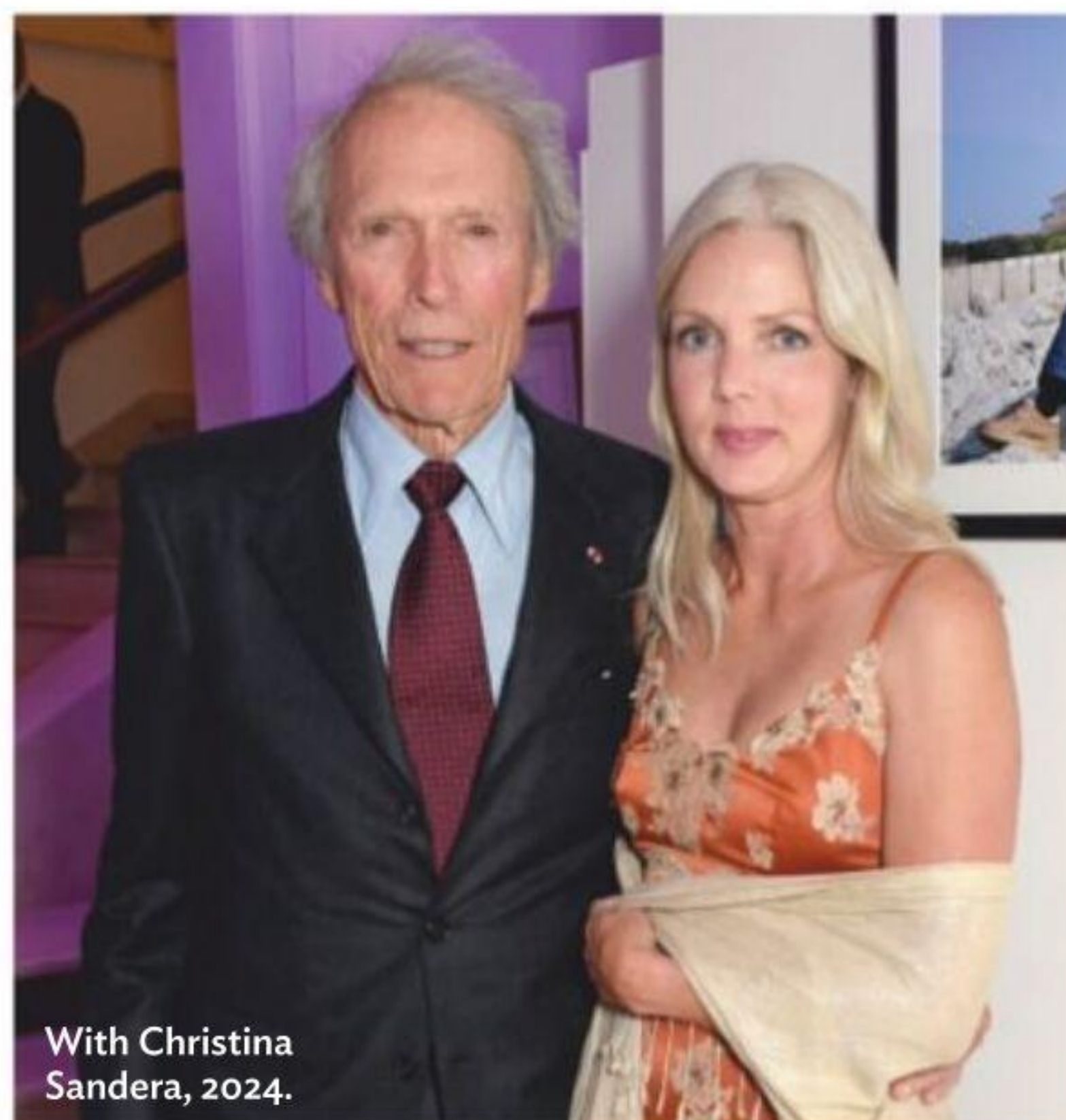
That's the same year that Clint met petite 28-year-old actress Sondra Locke. When he cast her as his frontier love interest in *The Outlaw Josey Wales* three years later, they began a long personal and working union that also saw them star together in *The Gauntlet*, *Every Which Way but Loose*, *Any Which Way You Can*, *Bronco Billy* and *Sudden Impact*. What made the situation even more curious was that Locke herself was married to a gay man she'd known since childhood. Clint and Locke denied their relationship publicly, with her stating in a 1978 *People* cover story, "Everybody would love for us to say, 'It's all true, we're madly in love.' But people will believe whatever they want to believe. Even if it were true, which it isn't, I certainly wouldn't talk about it."

Regardless, tabloid speculation caused friction with Maggie, and in 1979 she and Clint finally separated. (They wouldn't officially divorce until 1984.) Sometime amid all this, Clint found time to begin seeing flight attendant Jacelyn Reeves, with whom he had two more children, Scott, born in 1986, and Kathryn, born in 1988. Soon after, Clint and Locke split acrimoniously, and the settlement of a palimony lawsuit awarded her a house and \$450,000.

Clint began seeing Frances Fisher, a former soap opera actress he met during the production of *Pink Cadillac*. Their relationship was more public, and in 1993, the same year she had a sizable role in *Unforgiven*, they had daughter Francesca Ruth. By 1995, however, the relationship fell apart, though Clint and Fisher have stayed on good terms. By that time, Clint had met 30-year-old Carmel-by-the-Sea local TV news anchor Dina Ruiz. After a brief courtship, they were hitched when Clint organized a surprise ceremony at friend and casino mogul Steve



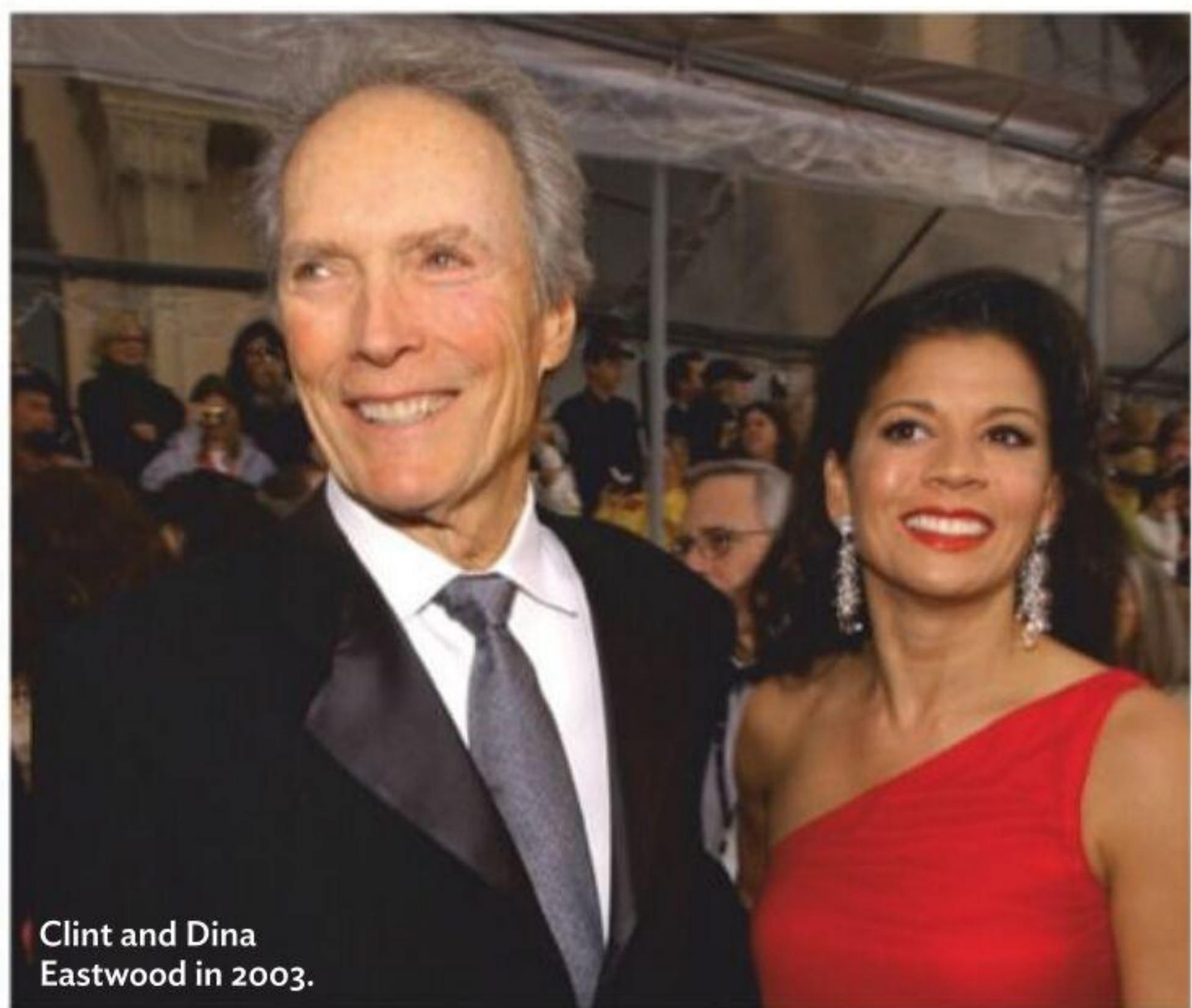
Eastwood and Locke at the People's Choice Awards in 1981.



With Christina Sandera, 2024.



Kyle is all smiles in 1983.



Clint and Dina Eastwood in 2003.

Wynn's estate while his fiancée was in Las Vegas on a girls' trip. In 1996, Dina and 66-year-old Clint had a daughter, Morgan. (For those who've lost track, Clint's youngest child brings the tally up to eight.)

"As I get older, I tend to put more into family than I used to. Because when I was younger, I was looking to get the brass ring, and like every actor, you think every job's your last job," Clint told *GQ* in 2009. "I like working. That's when I'm feeling my best. And the people around me know that. My wife knows that. But she knows I'm a loyal citizen to the family. And that wasn't necessarily a given thing. That was acquired."

Part of that attention to family meant being more involved with raising Morgan than he had been with his earlier progeny. "Because I've had children at an older age, I've had time to learn patience that I didn't have earlier in my life when I was more ambitious," Clint told *The Daily Telegraph* in 2010. "My daughter takes precedence over everything. I go to all the softball games and look ridiculous out there because almost everybody's got a much younger father than me. But it's fun."

Clint and Dina were married for 17 years before divorcing in 2014, with Clint reportedly upset over the invasion of privacy that came with Dina's reality show, *Mrs. Eastwood and Company*. After a rough patch, they apparently remained friendly, with Dina commenting, "He is the sweetest. He is a loving, kind, low-key person, so my intuition was still great on marrying a good person."

Never a man to go very long without a romantic partner, Clint soon took up with Christina Sandera, 51, a hostess at Mission Ranch Hotel & Restaurant, an establishment he owns in Carmel-by-the-Sea. The relationship stayed largely out of the public eye, though Sandera did accompany Clint to the Oscars and several premieres, on one occasion alongside several of his children and even first wife Maggie. Tragically, Sandera died of a heart attack in July 2024 at just 61 years old. "Christina was a lovely, caring woman, and I will miss her very much," Eastwood said. Happier family news arrived just a few months later when 27-year-old Morgan herself became a parent, making Clint a grandpa six times over! ●



Posing with first wife Maggie, 1956.



Little Kyle at home in 1971.



Stardate 1979: Visiting the set of *Star Trek: The Motion Picture* with Kyle and Alison.

THE FAMILY BUSINESS

A few of Clint's kids followed him into the spotlight.



KYLE EASTWOOD

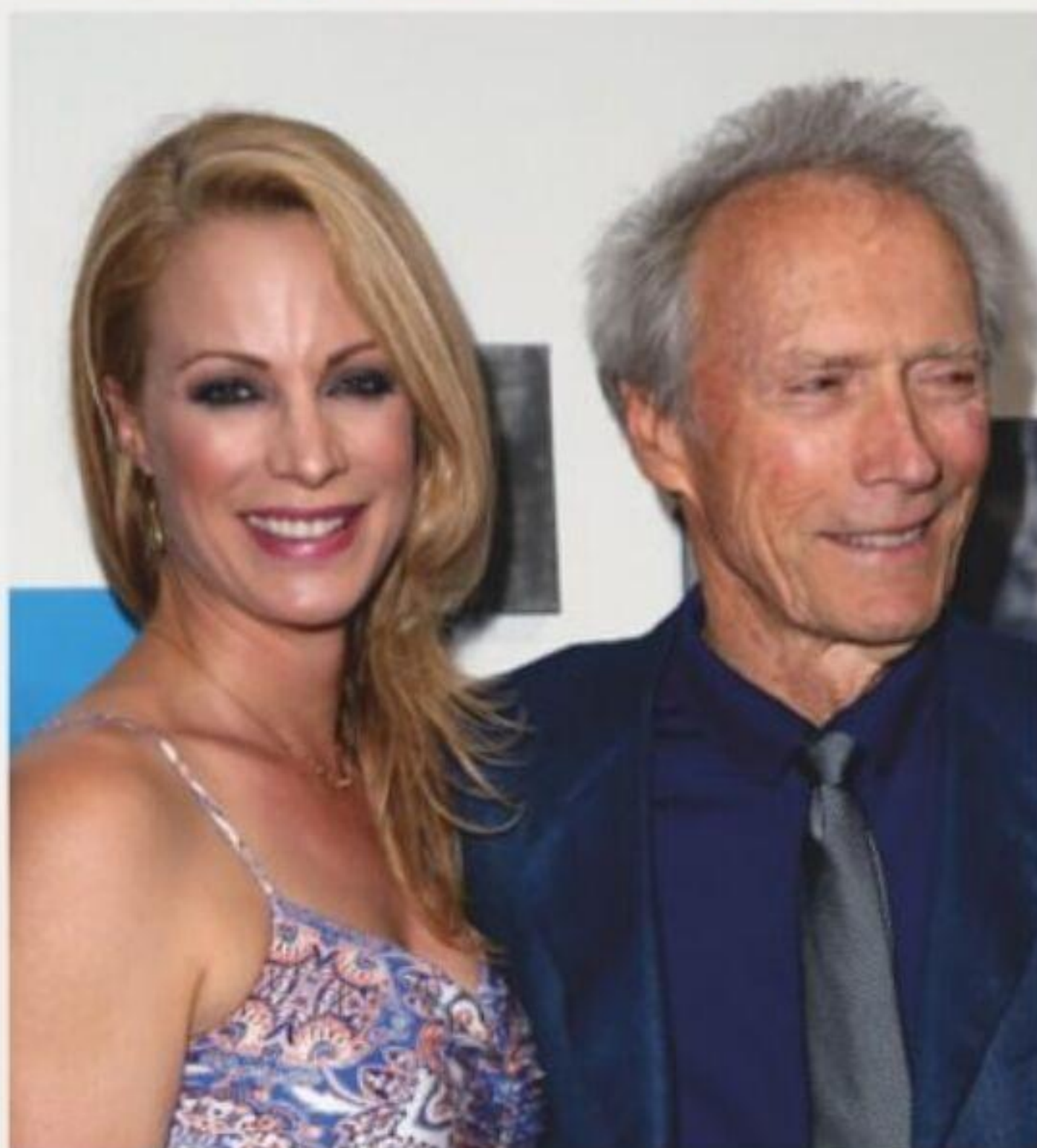
The eldest child of Clint's marriage to Maggie Johnson was born in 1968, on the cusp of his dad becoming a major Hollywood star. Kyle got his first showbiz experience with a bit part in *The Outlaw Josey Wales*, and had a significant role as the nephew to Clint's country singer character in 1982's *Honkytonk Man*. But music soon became his real passion, especially after taking up bass guitar. He eventually pursued jazz with the Kyle Eastwood Quartet and has recorded 10 albums. In addition, he has contributed music to his father's films, including *Mystic River*, *Million Dollar Baby* and *Gran Torino*.

ALISON EASTWOOD

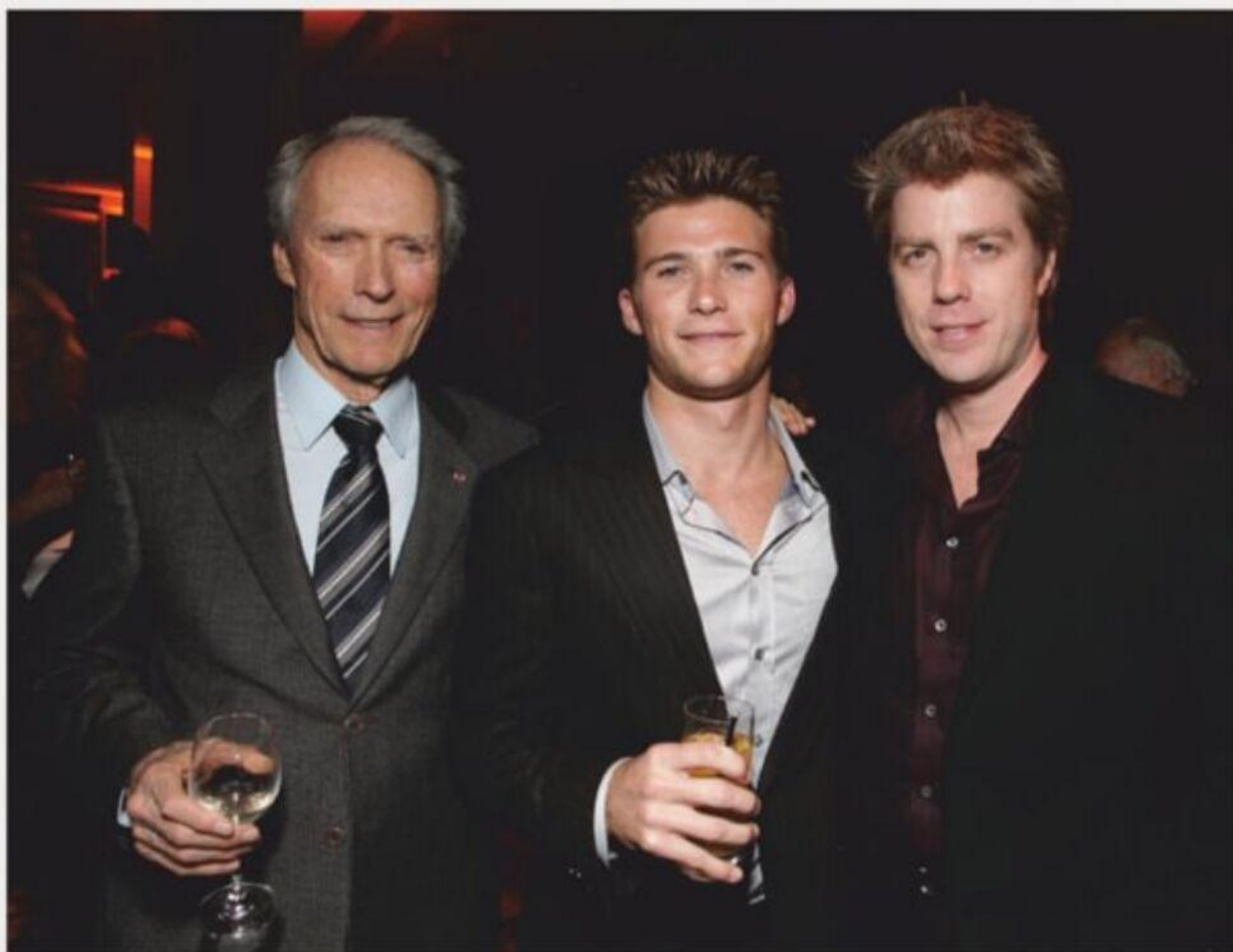
Born in 1972, Alison is the youngest child of Clint's marriage to Maggie Johnson. Like big brother Kyle, she had two uncredited roles in her dad's movies before he cast her as his teenage daughter in the 1984 thriller *Tightrope*. She also landed roles in films not directed by her father, including 1999's *Friends & Lovers*. She worked as a fashion model and posed for *Playboy* in 1993. She has directed two films, *Rails & Ties* and *Battlecreek*. Sharing her father's love of animals, Alison is the founder of the Eastwood Ranch Foundation, a non-profit animal welfare group.

SCOTT EASTWOOD

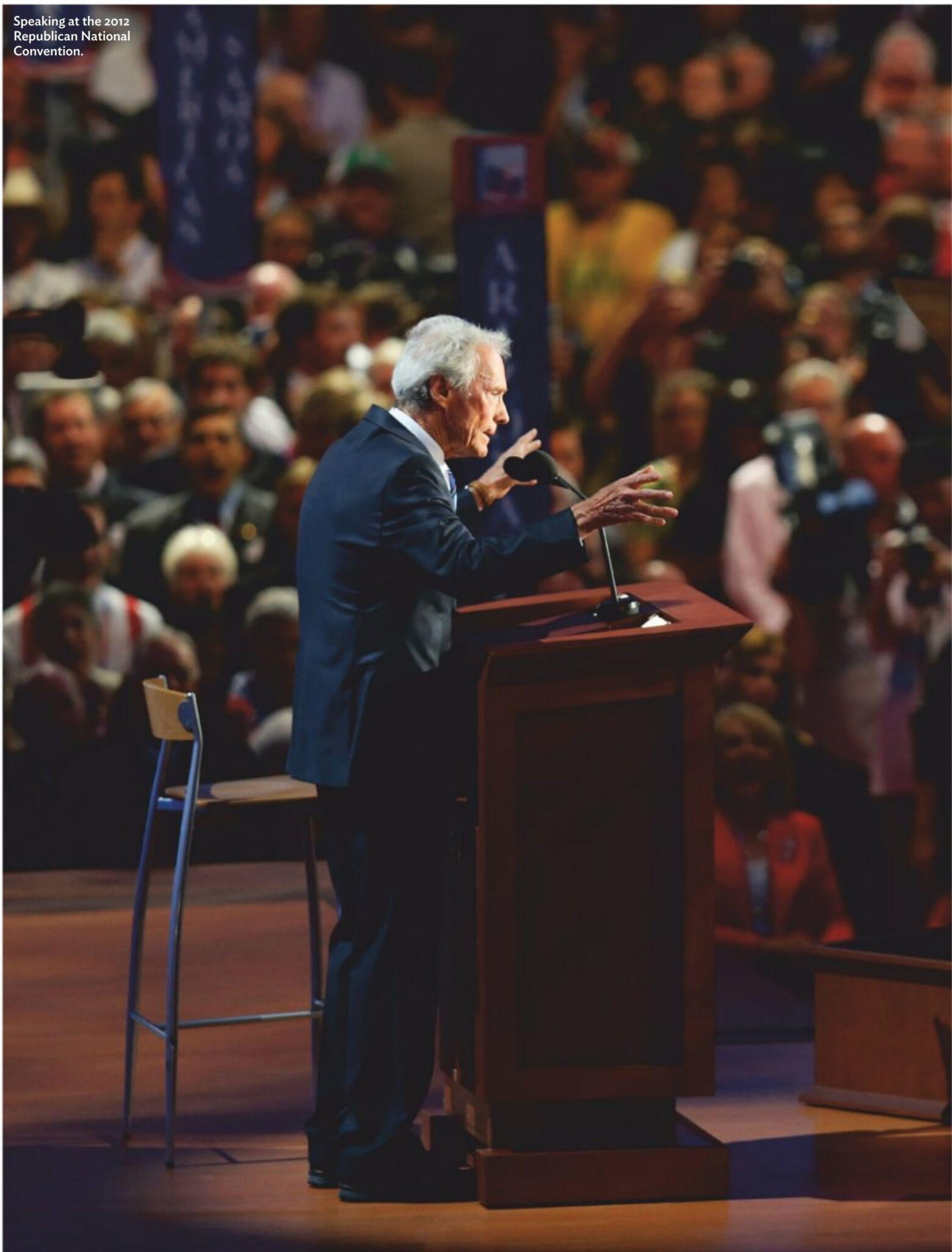
One of two children that Clint fathered with Jacelyn Reeves, Scott was born in 1986. After living with his mom in Hawaii for a few years, Scott moved in with Clint in Carmel-by-the-Sea while still a teenager. He has seriously pursued his acting career, appearing in *Gran Torino* and *Trouble with the Curve* with his dad, and most prominently in the two most recent *Fast & Furious* franchise movies. In a 2016 *Esquire* joint interview with Clint, Scott said, "My father is definitely old-school. And he raised me with integrity—to be places on time, show up and work hard."



Above: Kyle in concert and with mom Maggie in 2009. Left: Clint and daughter Alison at the Art for Animals fundraiser in 2015. Below: Chilling with sons Scott (middle) and Kyle at the premiere of *Invictus* in 2009.



Speaking at the 2012
Republican National
Convention.





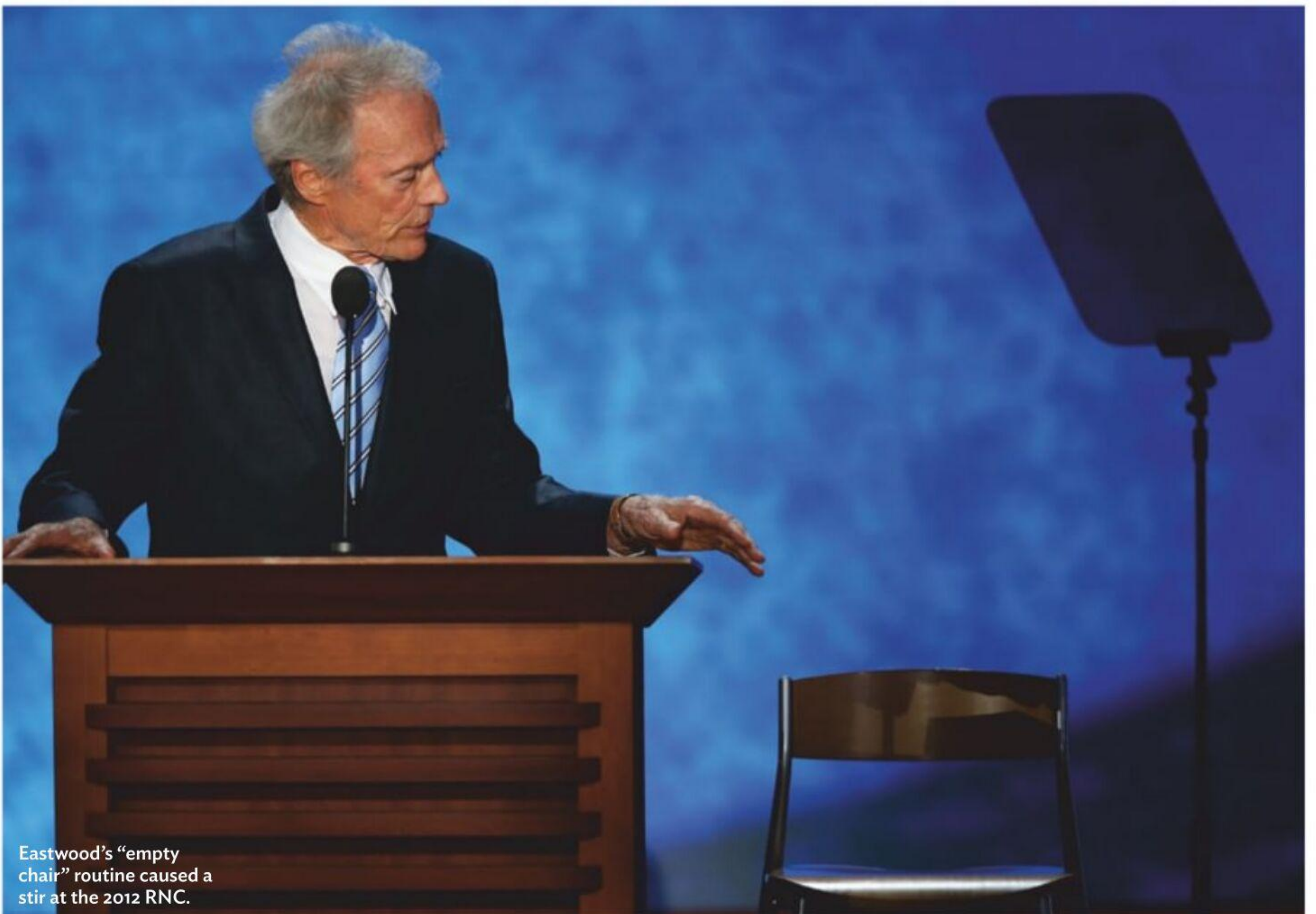
VOTE FOR CLINT!

The showbiz powerhouse
didn't just talk politics—he walked
the walk as a small-town mayor.

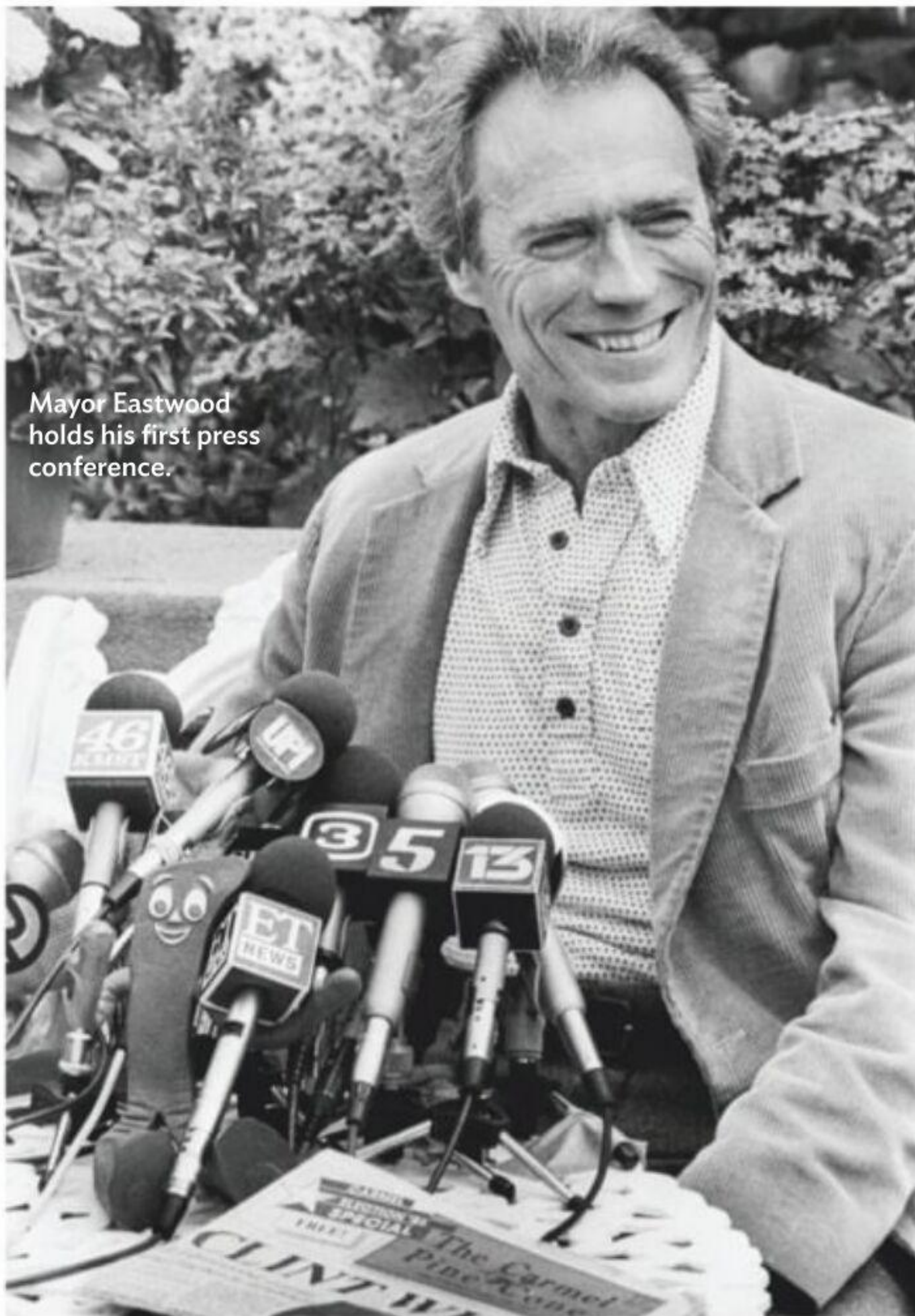




Listening to Ronald Reagan at a White House event in 1987.



Eastwood's "empty chair" routine caused a stir at the 2012 RNC.



Mayor Eastwood holds his first press conference.



Welcoming Spanish king Juan Carlos to Carmel in 1987.

THE FACT

that some of Clint Eastwood's key early films promoted law-and-order and others celebrated an outlaw spirit naturally spurred speculation about his personal politics. The answer isn't simple. While esteemed film critic Pauline Keel labeled *Dirty Harry* as "fascist medievalism," Eastwood later told *Interview* magazine that such right-wing connotations "were never intended anyway, certainly not by the director." And while audiences may have cheered the numerous gunfights in *The Outlaw Josey Wales*, he said the movie carried an "anti-war" message.

Not that the frequently blunt Eastwood has ever been one to hide his political and social views, even when they lean to the right of Hollywood's prevailing liberalism. A longtime believer in small government, he has supported several Republicans for president, while also identifying himself more as a Libertarian with moderate-to-liberal views on issues such as same-sex marriage.

Despite his enormous popularity (in a 1985 poll, young Americans ranked Eastwood first among their heroes, ahead of Mother Teresa and the pope), he never seriously considered running for office. Then, in 1986, he felt compelled to go beyond just opining about political issues. His longtime small town of Carmel-by-the-Sea, Calif., with its woodsy charm and vibrant artist community, was facing pressure from developers to build more hotels and high-rise buildings. Eastwood believed that Carmel's unique identity was under threat and

ran for mayor. "I love this town," Eastwood campaigned, "and I want to make sure it stays as beautiful as it has been for so many years."

His opponents included incumbent Charlotte Townsend, a former librarian who supported some of the development proposals, a local businessman, and a 27-year-old dishwasher. After much media attention, Eastwood won in a landslide with 72 percent of the vote. No doubt his fame helped, but supporters also cited his authenticity and concern for the town's future. When a reporter asked if he wanted to be addressed as "Mr. Mayor," he smiled and replied, "Nah, it's just Clint."

During his two-year term, Eastwood was known for his hands-on approach, attending town meetings and engaging with local citizens on walks through town. He indeed worked to block large-scale developments, but also acted on public feedback to ease some of Carmel's odder restrictions, including a ban on playing frisbee in a public park and an ordinance that made it difficult for ice cream parlors to operate. Luckily, all that civic duty didn't get in the way of making *Heartbreak Ridge* and *The Dead Pool* during his tenure.

CLINT AND RONNIE: POLITICAL PARALLELS

Eastwood's stint as mayor overlapped with Ronald Reagan's second term as U.S. president. A fellow Californian and former movie star, Reagan even called to congratulate Eastwood, noting that before politics, they'd both starred in movies with

monkeys. (To be accurate, Reagan appeared with a chimpanzee in *Bedtime for Bonzo*, and Eastwood, of course, was upstaged by an orangutan in *Every Which Way but Loose*.)

The two icons also shared some political leanings, especially when it came to a belief in limited government and a hard-nosed foreign policy. Moreover, Eastwood greatly admired Reagan's ability to communicate with the American public. "Ronnie had an innate charm. People just liked him. He knew how to speak to people, and he knew how to calm them down," Eastwood said in a 2011 interview with *The Wall Street Journal*. "Ronnie was a man of principle, and people followed him because they believed in what he stood for." His admiration extended beyond words. In 1988, he contributed to a fundraising event for Reagan's presidential library, a gesture that further solidified his place in the conservative fold. But Eastwood never fully embraced the Republican platform, remaining an independent thinker who did not let party loyalty cloud his judgment.

POLITICS ON THE BIG STAGE

Eastwood's political journey took another turn when he was asked to speak at the 2012 Republican National Convention in Tampa, Fla. Having already endorsed presidential nominee Mitt Romney, his nationally televised speech was one of the more memorable of the entire event, though not necessarily for its traditional political content. In an unscripted moment that became a viral sensation, Eastwood addressed an empty chair that symbolized a perceived void of leadership by then-president Barack Obama. His famous lines, "I just want to say something to the chair. You know, when someone doesn't do the job, you gotta let them go," were a thinly veiled critique of Obama, but also a broader commentary on the disillusionment many Americans felt with their political leaders.

"What we're doing on both sides of the political spectrum, right and left, is just yelling at each other," Eastwood told *GQ*. "I look at the TV, and if you disagree with somebody, they are a f**king fruitcake, moron, screwball, stuff like that. We can be much more tolerant of people if we want to, but the extremists on both sides are the ones who ruin it for the rest of us." (Gee, Clint, tell us what you *really* think.)

While Eastwood's address to the chair was widely viewed as decidedly offbeat, it underscored his longstanding view that America needed different leadership. Four years later, in a surprise appearance at the 2016 Republican National Convention in Cleveland, Eastwood's endorsement of nominee Donald Trump was seen as an extension of his libertarian ideals—to him, Trump was an outsider who could shake up the political system and challenge the status quo. In an interview with *The New York Times*, Eastwood explained his support for Trump: "I think he's the right kind of guy. He's a businessman, not a politician. He's the kind of person who could actually make decisions, get things done." The endorsement raised eyebrows among those who considered Eastwood a moderate, but also highlighted his tendency to support candidates who represented a break from political establishment norms.

A FISTFUL OF OPINIONS

While Eastwood may have supported Republican candidates and conservative values on fiscal matters, he was more progressive when it came to social issues. Over the years, he has expressed nuanced views on topics such as gun control, same-sex marriage and abortion, often distancing himself from a more rigid conservative ideology. On gun control, for example, Eastwood has acknowledged the need for sensible regulations to prevent misuse. "I'm a gun guy. I've got guns. I've always had guns," he told *Time* in 2012. "I'm all for the Second Amendment, but I also believe that we should have some com-

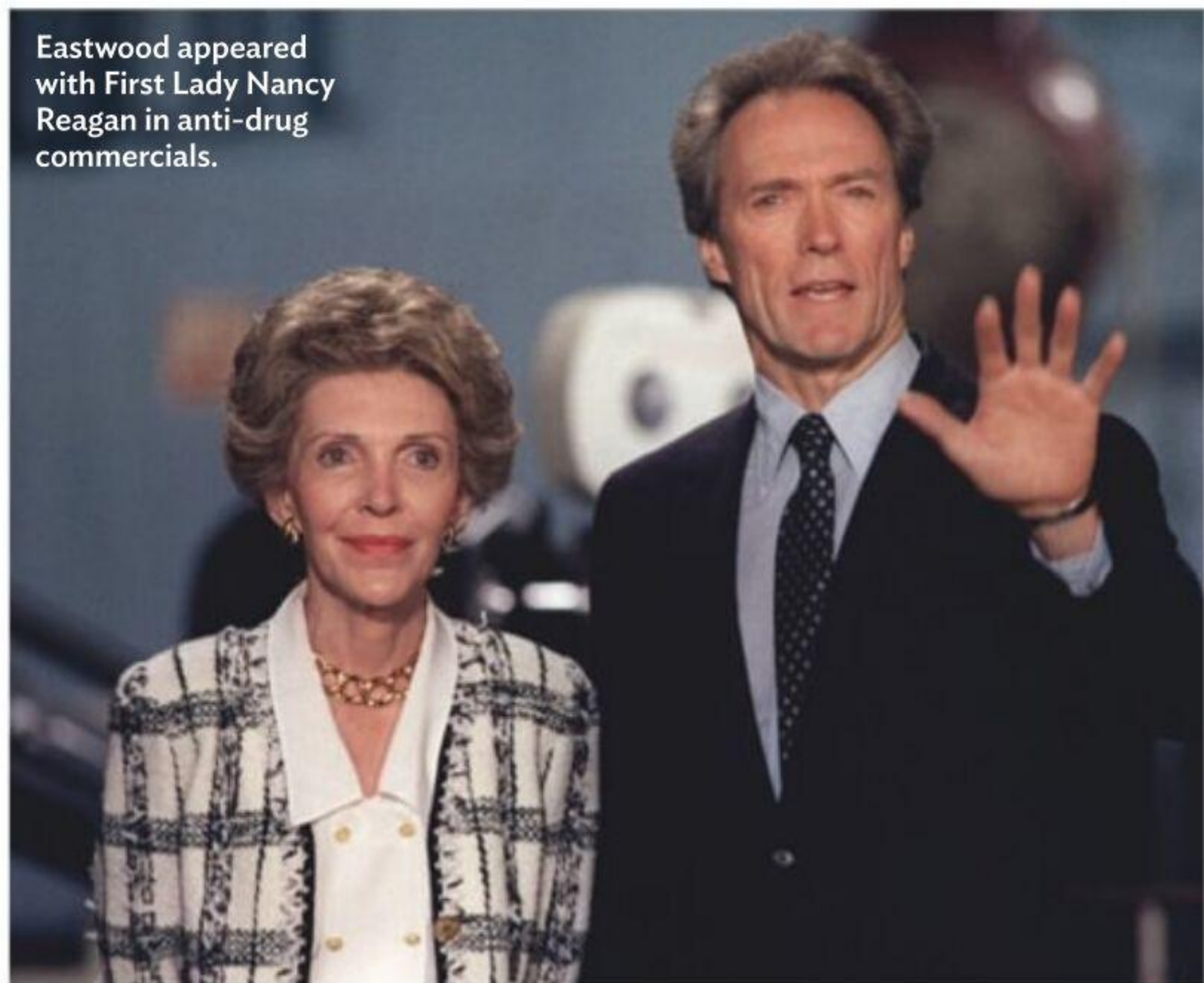
mon-sense regulation when it comes to guns." (He's also said that being an animal lover has soured him on hunting.)

He's been even more outspoken when it comes to same-sex marriage, saying in a 2011 *GQ* interview, "These people who are making a big deal about gay marriage? I don't give a f**k about who wants to get married to anybody else! We're making a big deal out of things we shouldn't be making a deal out of. Just give everybody the chance to have the life they want."

In the same interview, Eastwood perhaps most straightforwardly summed up his political evolution, stating, "I was an Eisenhower Republican when I started out at 21 because he promised to get us out of the Korean War. And over the years, I realized there was a Republican philosophy that I liked. And then they lost it. And libertarians had more of it. Because what I really believe is, let's spend a little more time leaving everybody alone."

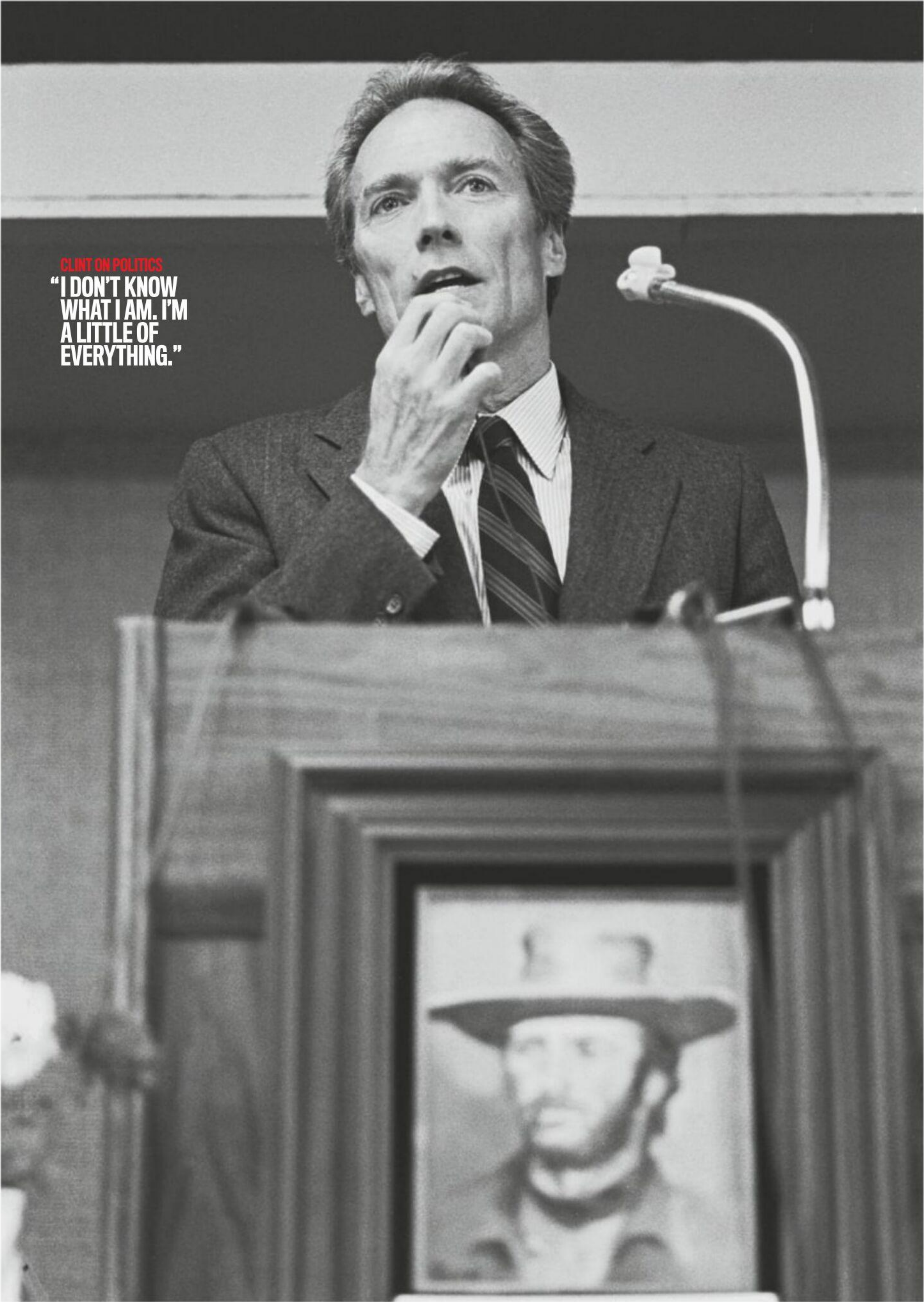
In a polarized political climate, Eastwood's often maverick stance offers a reminder that sometimes, politics doesn't have to be as scripted as a Hollywood film. ●

Eastwood appeared with First Lady Nancy Reagan in anti-drug commercials.



Running for mayor of Carmel, 1986.



A black and white photograph of Clint Eastwood standing behind a wooden podium. He is wearing a dark suit, a light-colored striped shirt, and a dark striped tie. His right hand is raised to his chin in a thoughtful pose. A microphone is positioned to his right. On the front of the podium, there is a framed portrait of a man wearing a cowboy hat. The background is dark and out of focus.

CLINT ON POLITICS
"I DON'T KNOW
WHAT I AM. I'M
A LITTLE OF
EVERYTHING."

GO AHEAD, MAKE MY WEEKEND

Just because Clint Eastwood refuses to retire doesn't mean he doesn't know how relax.



SOME ACTORS

who portray tough guys on the screen get provoked by strangers into fights when they're trying to go about their everyday lives. Not Clint Eastwood, apparently. Maybe that's because he's six-foot-four and punks think he might be packing a .44 Magnum, the most powerful—you know the rest. Eastwood posits another theory: "I don't wander around with a large entourage of people," he told talk show host Tom Snyder in 1980. "I don't frequent a lot of joints, and I don't make a lot of racket when I do frequent them. So people usually leave me alone."

Given his dedication to physical fitness, he likely would have been ready for a dust-up. Going back to his early seasons on *Rawhide*, magazine features often would focus on his health-conscious lifestyle. In a 1959 issue of *TV Guide*, he was photographed doing push-ups and provided tips on eating right, including taking it easy on carbs.

As a young man, especially while laboring in factories and logging camps, Eastwood spent plenty of time carousing. By 1974, though, a *Playboy* profile reported, "You won't find Eastwood in the 'with-it' spots of Hollywood. A big night out for him might be spent with a few friends in a bar. One with a good jukebox." Asked to explain, he simply said, "Oh, I guess I'm something of a recluse. When I'm not working, I just like to hide out."

He has plenty of room to do that, with a real-estate portfolio that includes a home in Idaho, a seaside home in Hawaii, a desert-modern home

near Palm Springs and a 1,000-acre ranch in Northern California once owned by Bing Crosby. His most active land purchases have been in Monterey County, Calif., an area that first appealed to him when he served at nearby Ford Ord. Using money made from *Rawhide* and *The Good, the Bad and the Ugly*, Eastwood first bought property and settled down there in 1967. He's acquired and sold more parcels over the decades, sometimes donating portions to land conservancies. In 2010, at age 80, he built a 16,000-square-foot compound in Carmel-by-the-Sea at a cost of \$20 million.

Also among his Carmel ventures was Hog's Breath Inn, an English pub where he'd sometimes hang out and enjoy a pint (or two) with neighbors. After owning it for nearly 30 years, he sold it to a restaurateur pal in 1999. Stop in today and you'll find a cozy bar, walls adorned with photos of Eastwood, and a menu that features The Dirty Harry, a strip steak with garlic mash potatoes and mushroom sauce. Nowadays, if you hope to get a glance at the man himself, you'd have better odds at Mission Ranch Hotel and Restaurant, a 150-acre spread, complete with sheep herd, he bought in 1986 (the same year he was elected mayor of Carmel-by-the-Sea), partly to save it from developers because he felt nostalgic about the place where he remembered drinking his first legal beer while in the Army.

To shuttle between his properties and Hollywood, Eastwood became a licensed pilot of both

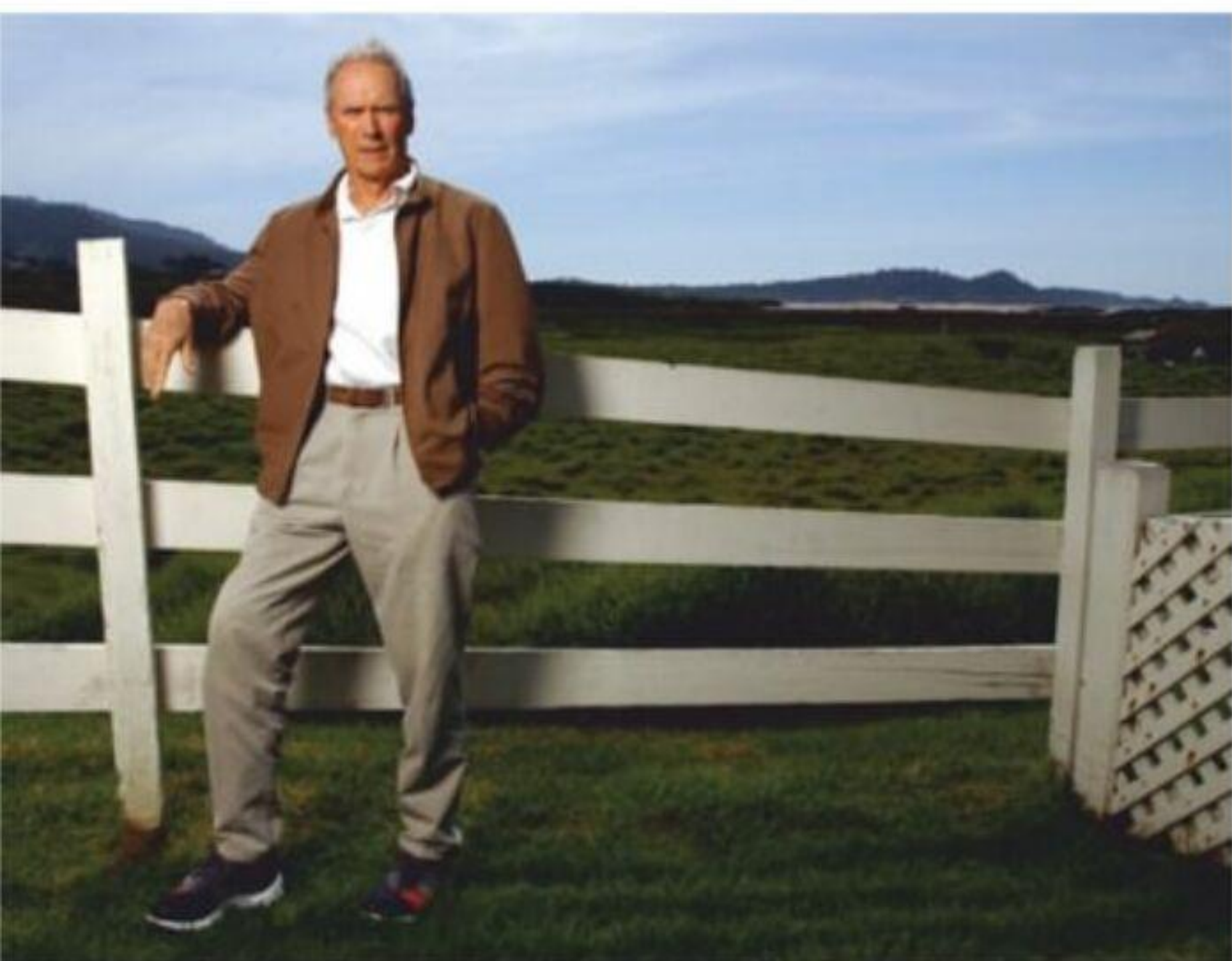
Demonstrating proper
golf form if not proper
golf attire in 1971.



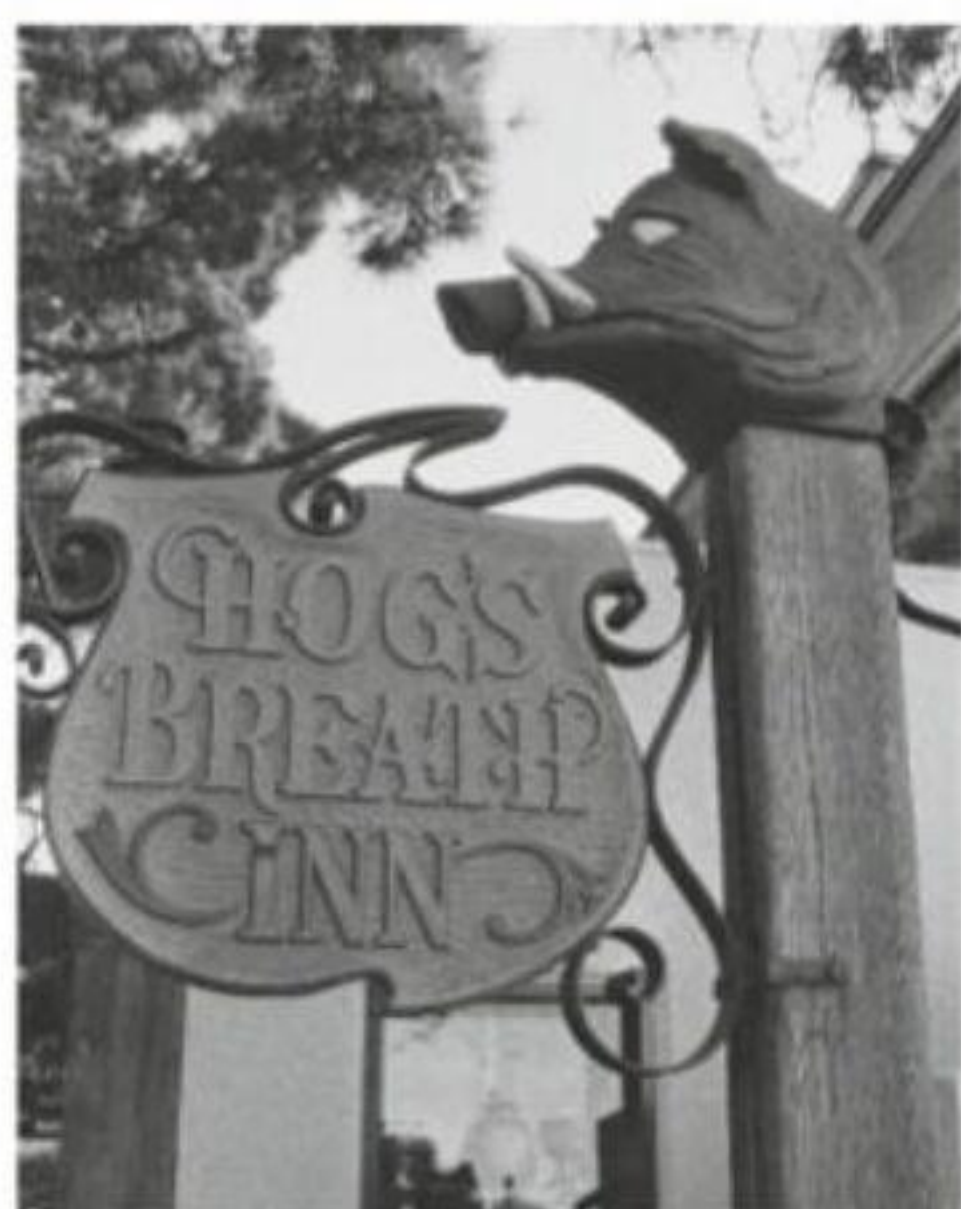
Playing Pebble Beach's 18th hole in 2020.



Eastwood, cat, and a helicopter. There is a lot of action in the top of and in the bottom of the page.



This page, clockwise from top: Eastwood at Mission Ranch Hotel, putting up his feet and enjoying a beverage at Hog's Breath Inn, and playing in a pro-am tournament in the 1970s. Opposite page, bottom. The same model helicopter as flown by the avid pilot.



planes and helicopters. A 1991 video shows him leaving a social gathering in Big Sur, striding to his black Eurocopter AS350 parked in a nearby field, and lifting off. "You're just a number in the sky," he said of flying's appeal on *60 Minutes*. "Everybody pretty much leaves you alone. Charlie X-ray or 71 Romeo Papa—every plane is just an ID."

Eastwood has been an avid golfer for more than 50 years, and even smashed balls across the arid Spanish countryside during breaks while filming *The Good, the Bad and the Ugly*. Back home, he owns Carmel's Tehama Golf Club and is an investor in Pebble Beach Golf Links, the renowned oceanside course regarded as one of the most beautiful in the world. Eastwood started playing in the star-studded AT&T Pebble Beach National Pro-Am annual tournament in 1963. In a memorable moment from the 1987 tournament, fellow player Jack Lemmon's tee shot came to rest at the edge of a steep cliff that drops off to the Pacific. As the actor got into position for the risky shot, Eastwood got a grip on Lemmon's belt, pro Peter Jacobson held onto Eastwood, and Eastwood's partner, Greg Norman, held onto Jacobson, forming a human chain that thrilled the gallery. Another rescue occurred at a 2014 tournament reception when 83-year-old Eastwood performed the Heimlich Maneuver on a tournament director who was choking on a piece of cheese. "I was looking at him and couldn't breathe," Steve John told the press. "He recognized it immediately and saved my life. I can't believe I'm 202 pounds and he threw me up in the air three times."

When Eastwood is directing a film, he still finds it important to relax, and does so in a way that might surprise fans—with twice-daily meditation. "It works great, because it just gives you a chance to gather your thoughts," he told *GQ* in 2009. "I visualize whole [movie] sequences in the morning, before I go. I'm religious about it when I'm working." ●



KEEPING SCORE

If you don't know Clint Eastwood's favorite style of music, then you don't know jazz.

...

“THERE ARE TWO

American art forms—the western and jazz,” Clint Eastwood once stated. While the public is certainly aware of his work in the former, he dabbled as a musician first, and jazz has remained a big part of his creative life.

He was exposed to Depression-era country music while growing up in California, but as he told *Esquire*, “I always preferred jazz. My mother had a collection of Fats Waller records, and she played the piano and taught me.” Indeed, in addition to learning trumpet, he became good enough on piano to play at high school parties (in an effort to impress girls), and even sat in at a local jazz club. He listened to the likes of Count Basie and Duke Ellington and was blown away when he saw sax genius Charlie “Bird” Parker live in Oakland. “Jazz always represented a freedom in general, but also a freedom of expression in an artistic way,” he said. “It was just a quality of being different, of not really fitting in but doing your own thing your own way.”

It's safe to say that not many fans of *Rawhide* and Eastwood's spaghetti westerns knew of the rugged actor's affinity for jazz, especially given that he capitalized on his cowboy persona by releasing several country-western records. But by the time of his first directorial effort, 1971's *Play Misty for Me*, his character conspicuously was a jazz disc jockey.

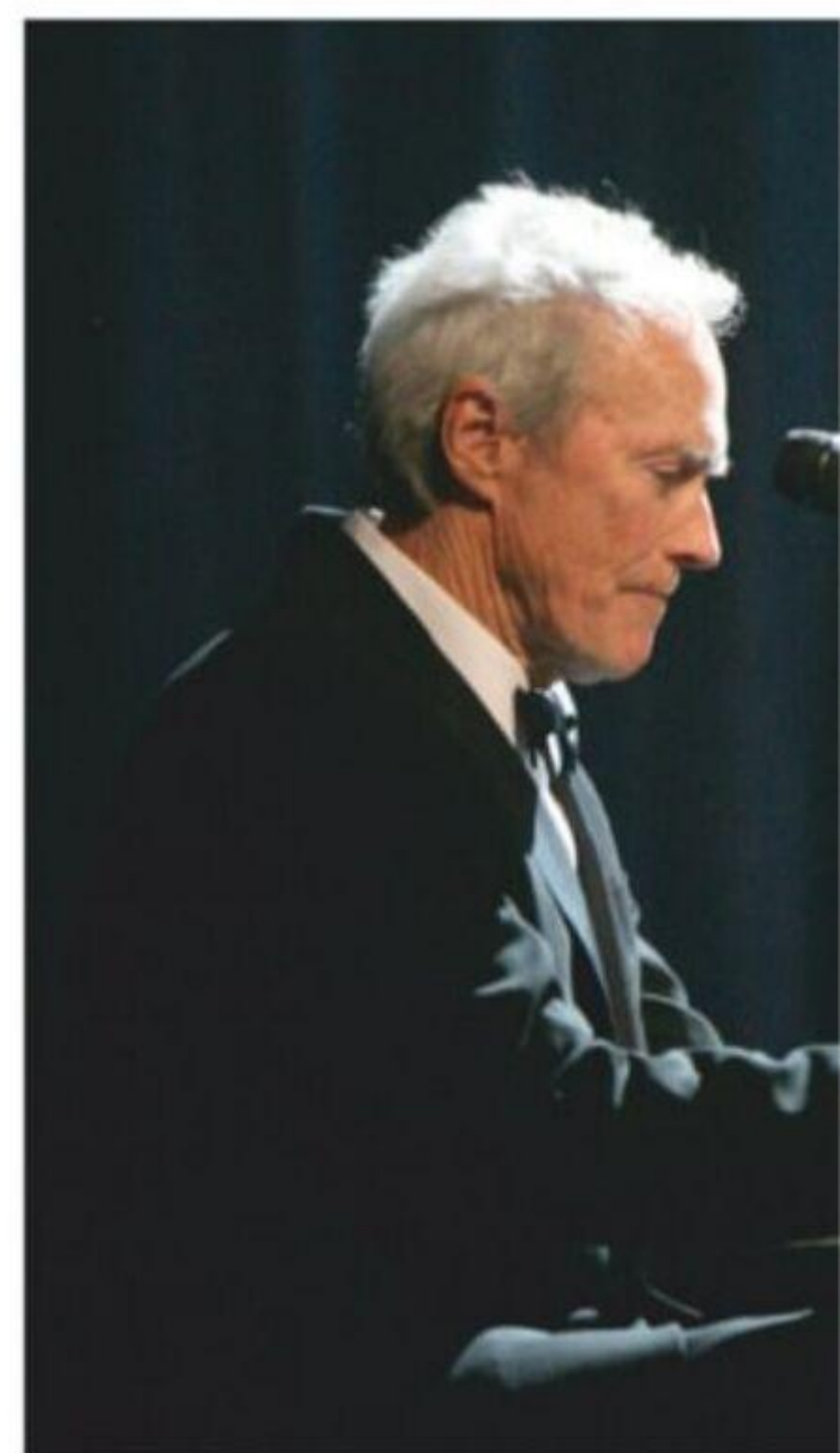
The more Eastwood directed, the more jazz became part of his films' scores. The most prominent, logically, would be 1988's *Bird*, a biopic about Parker. For the soundtrack, Eastwood worked closely with renowned jazz musicians to create new music in Parker's style.

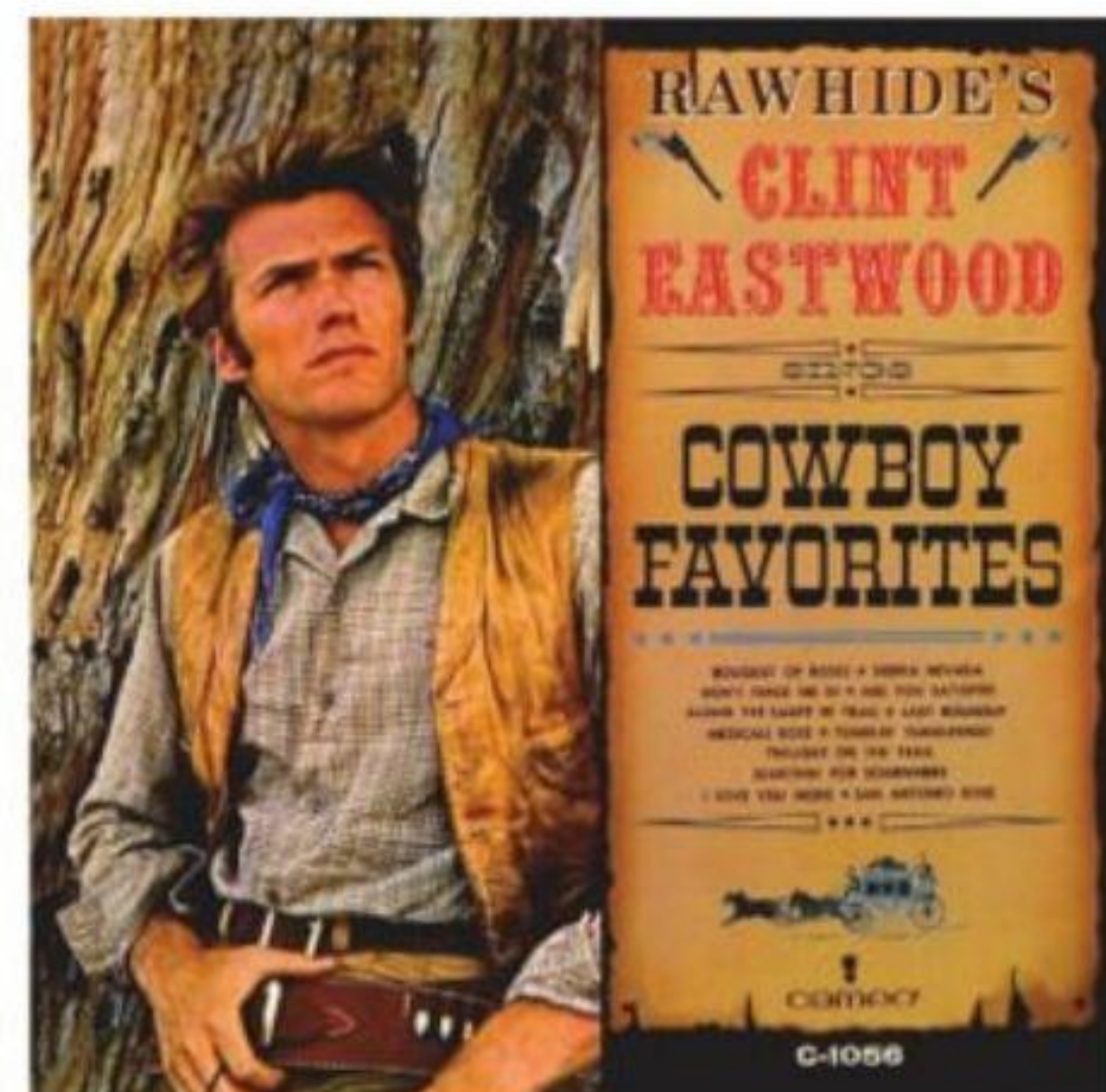
His directorial approach to film scoring

often involves a minimalist style, preferring to use music thoughtfully, such as the stark score to 2003's *Mystic River*. “I had a lot of composers come in and work for me and they always wanted to dramatize certain things and take it over the top sometimes, and I didn't want it over the top,” he recalled in an interview conducted at Loyola Marymount University's School of Film and Television. “I did a couple [of movies] myself to see if I could get it the way I wanted it better without having to explain it to someone else in great detail.”

Perhaps one of his most personal musical endeavors is the jazz-infused score of *Gran Torino*. Eastwood, both as director and composer, created a soundtrack that seamlessly blended original compositions with traditional jazz elements. The film features his own piano performances and collaborations with a variety of jazz musicians.

He's also involved in the jazz world beyond filmmaking. He has been a passionate supporter of jazz festivals, especially the long-running Monterey Jazz Festival held near his California home. In 1996, he even organized a concert at Carnegie Hall in New York City in which he and top jazz musicians performed songs from his movie soundtracks. (The event was captured on the album *Eastwood After Hours: Live at Carnegie Hall*.) At the conclusion of the performance, Eastwood spoke of his love for jazz to the audience: “I found out it was a good way to get along in society if you could sit down and play a number or two. I worked at it for a while, but I didn't really work at it rigorously, and I got sidetracked as an actor, so it kind of ruined my whole career.” ●





This page, clockwise from top left: Eastwood talking with Erroll Garner, the composer and original performer of *Misty*. One of several country records that Eastwood released during his *Rawhide* years. Tickling the ivories with son Kyle. Shooting portions of *Play Misty for Me* at the 1970 Monterey Jazz Festival. Playing some of his own compositions in concert..



You know it's coming:
Fistfuls of Oscars!





AWARDS AND HONORS

Moviegoers always loved Clint Eastwood.
Then critics and the rest of the world caught up.

• • •

BIRD • 1988

Golden Globes • Best Director

UNFORGIVEN • 1992

Academy Awards • Best Picture

Academy Awards • Best Director

Golden Globes • Best Director

Los Angeles Film Critics Awards • Best Director

Los Angeles Film Critics Awards • Best Actor

MYSTIC RIVER • 2003

London Film Critics Circle • Director of the Year

National Society of Film Critics • Best Director

MILLION DOLLAR BABY • 2004

Academy Awards • Best Picture

Academy Awards • Best Director

Golden Globes • Best Director

New York Film Critics Circle • Best Director

LETTERS FROM IWO JIMA • 2006

Golden Globes • Best Foreign Language Film

Critics' Choice Awards • Best Foreign Language Film

Los Angeles Film Critics Association • Best Film

AMERICAN SNIPER • 2014

National Board of Review • Best Director



The amount of movie butt these two have kicked is staggering.

AFI LIFE ACHIEVEMENT AWARD • 1996

Eastwood receiving this prestigious honor from the American Film Institute at the age of 66 practically turned into a roast with his *Kelly's Heroes* costar Don Rickles regaling the A-list crowd, "Clint, I say it from my heart—you're a lousy actor." In accepting the award, Eastwood said, "It's 43 years since I started out as an actor, and it's kind of like waking up with an orangutan. You know, you say, 'How did I get here?' A lot of you haven't awakened with an orangutan, but I have."

CALIFORNIA HALL OF FAME • 2006

Inducted by Governor Arnold Schwarzenegger in the first year of the California Museum's celebration of "extraordinary Californians who have made a lasting impact on history," Eastwood shared the class with Frank Gehry, Cesar Chavez and Billy Jean King.

FRENCH LEGION OF HONOR • 2009

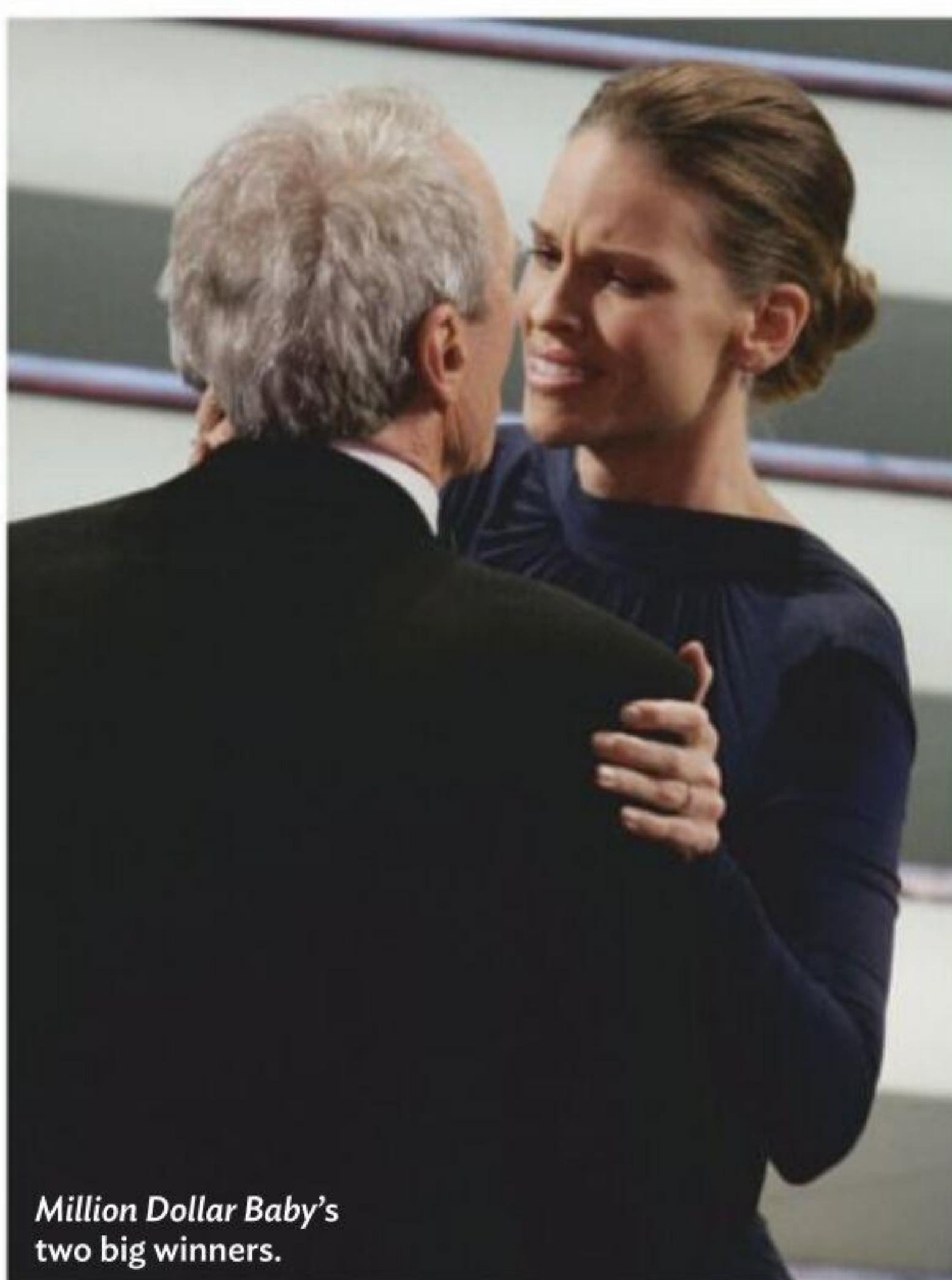
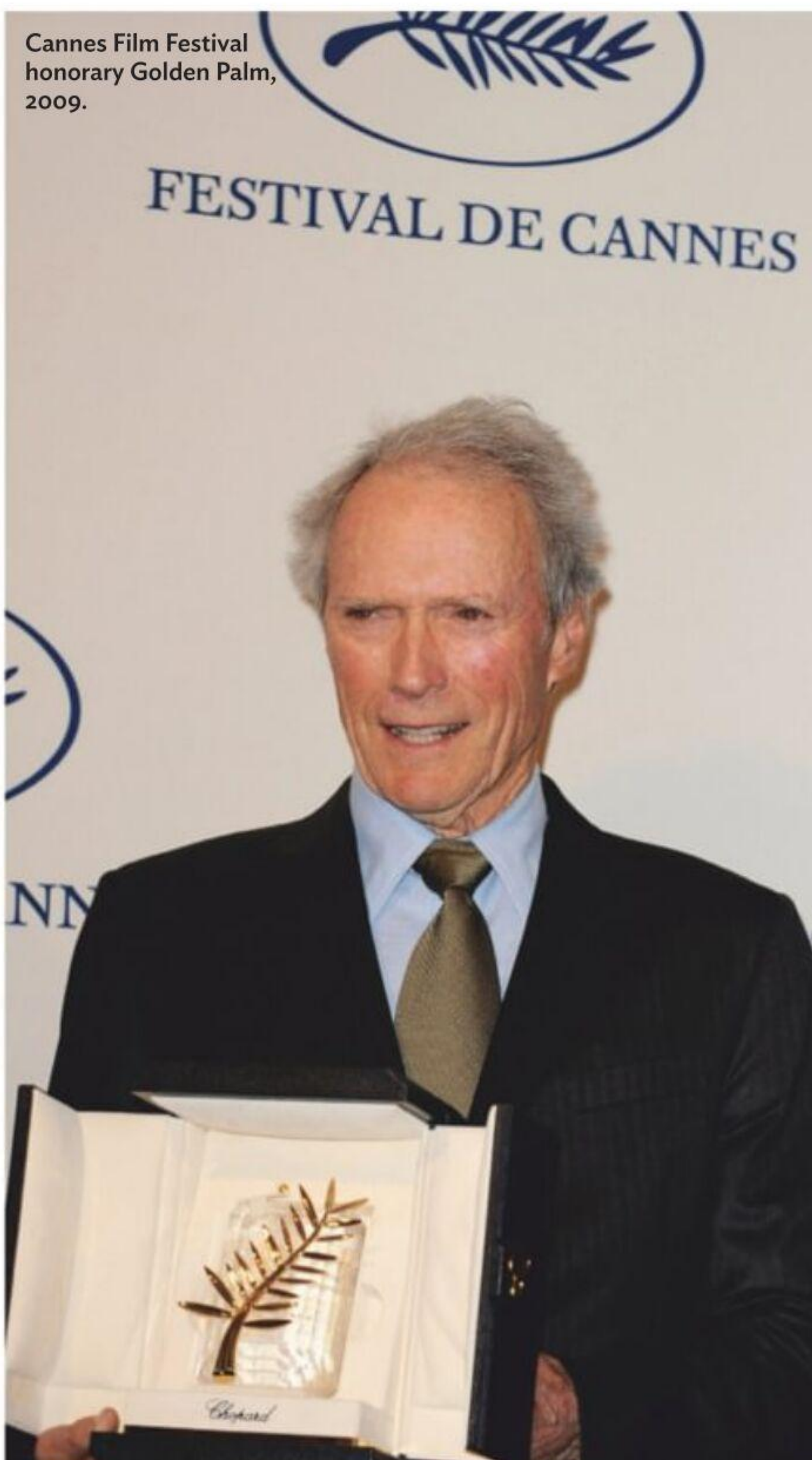
Though this accolade is rarely bestowed on foreigners, leeway can be given to those who have made significant contributions to the country. Before placing the medal around Eastwood's neck in a ceremony at the Elysée Palace in Paris, French President Nicolas Sarkozy remarked that the recipient was "a myth, a giant, an example of the admiration we have for American culture."

HONORARY GOLDEN PALM • 2009

Though *Pale Rider*, *Bird*, *Mystic River* and *Changeling* had never managed to snag a coveted Palme d'Or in competition at Cannes Film Festival (for which Eastwood served as a jury president in 1994), fest organizers stated that the honorary award recognized "the talent of a grand master at the summit of his craft."

1994 ACADEMY AWARDS IRVING G. THALBERG MEMORIAL AWARD ACCEPTANCE SPEECH

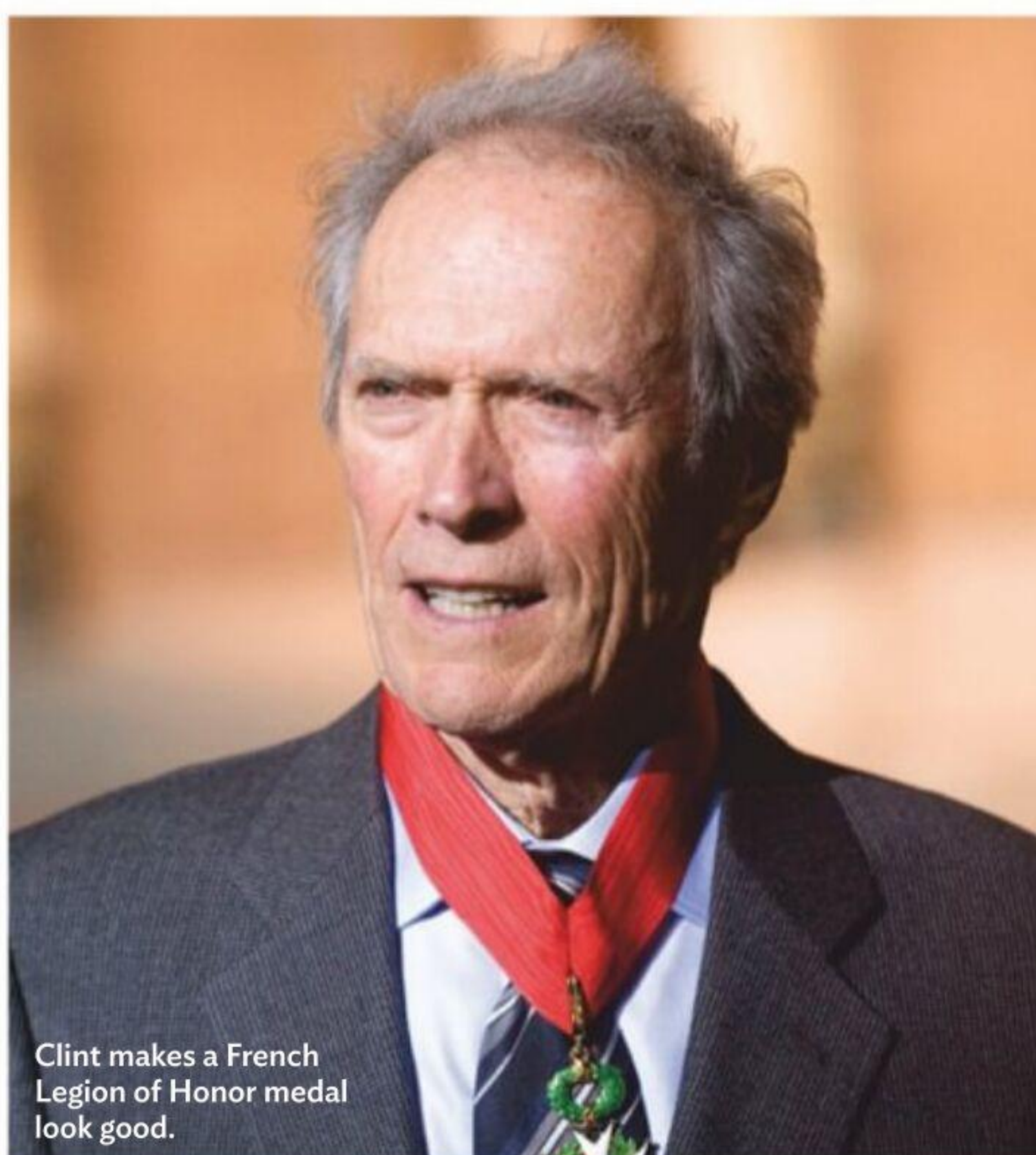
"I'd like to thank the Board of Governors of the Academy of Motion Picture Arts and Sciences for this wonderful award. You know, I looked back over the years of the recipients of this since 1937, and I see Darryl Zanuck and the great Hal Wallis, and William Wyler, and Billy Wilder and Alfred Hitchcock, and ... all these people that I grew up idolizing. They were my boyhood idols as far as filmmakers. And a lot of them were directors, producers ... and they were experts. These people had a great influence, and they were experts in a business that has very few experts, really. In fact, if anybody asked me about making films, I would say that it's probably a little expertise and a lot of luck. Now, how I fit into that equation? Well, if Dirty Harry, if I was in his sights and he said, 'Do you feel lucky?' I'd say, 'You're damn right I do.'"



Million Dollar Baby's two big winners.



Backstage at the Academy Awards with Jack, Babs and Oscar.

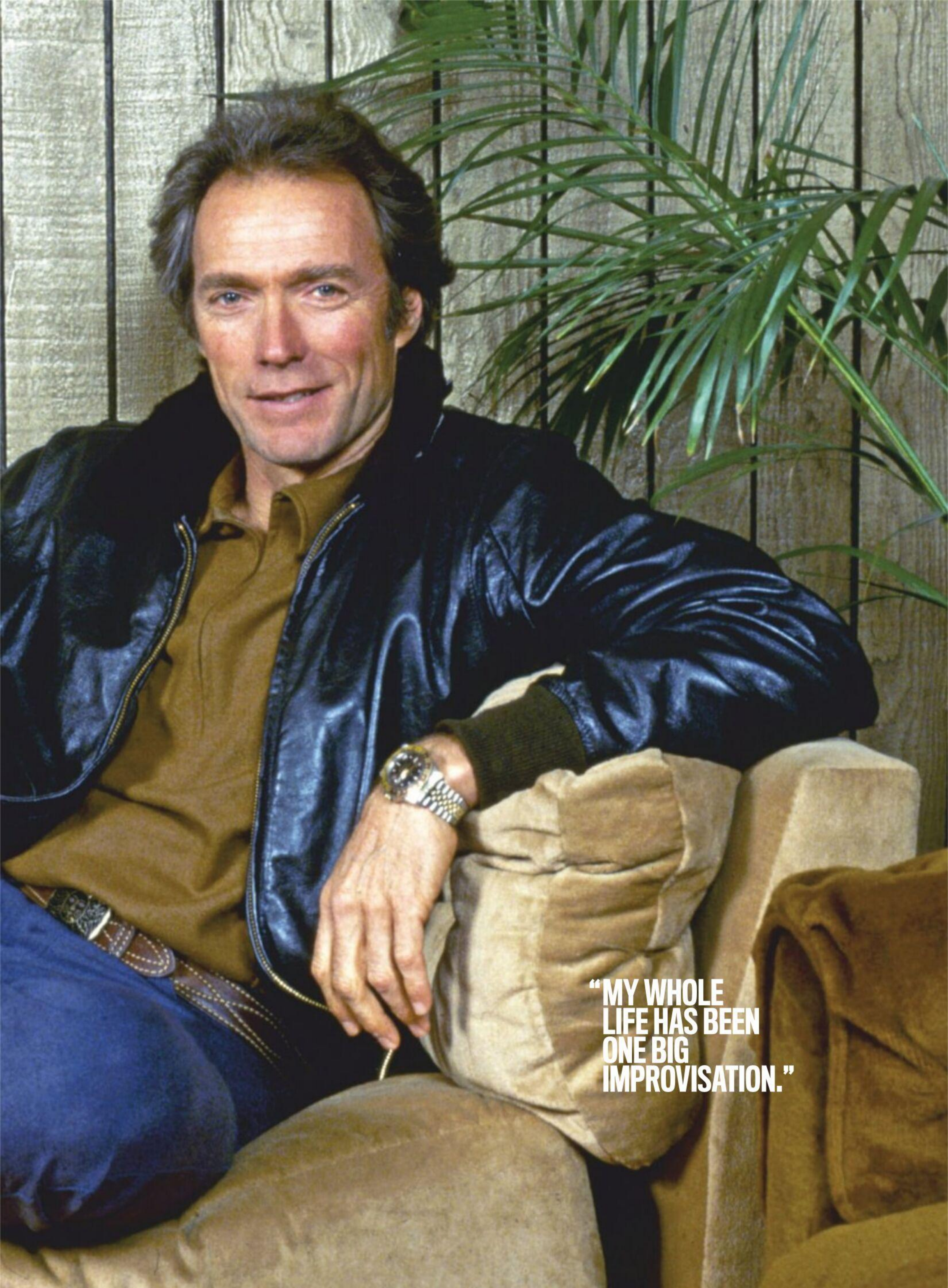


Clint makes a French Legion of Honor medal look good.



Receiving the AFI Life Achievement Award in 1996.





**"MY WHOLE
LIFE HAS BEEN
ONE BIG
IMPROVISATION."**



**"I DON'T LOOK AT
MY LIFE TOO MUCH.
I'M ALWAYS
LOOKING FORWARD,
NOT BACKWARD."**

CLINT EASTWOOD